

PROBLEM PARADISE

Issue 88

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各セクションごと、および全体で、1 題 5 点として成績を集計します。オーソドックスの #2 以外の作品については、主要変化と思われるものをすべて記入してください。短評大歓迎。各セクションごとに別紙を使用し、それぞれに氏名を記入すること。締め切りは **2020 年 1 月 31 日** 消印有効。宛先は Solution Editor の若島まで。また、作品の投稿は直接に担当者へ。

All solutions should be sent to the Solution Editor Tadashi Wakashima (Niina 7-8-13, Minoh-shi, Osaka 562-0005, Japan) before **January 31, 2020**. Please write down your solutions of each section in separate sheets. Solutions and comments by e-mail (tadashi@hcn.zaq.ne.jp) are most welcome. All originals should be submitted to the sub-editors. Their names and (e-mail) addresses are given on the back cover. Computer-tested problems are indicated by C+.

第 88 号をお届けします。

前号の 87 号では、最後のページが白紙になるという失敗をしてしまいました。お詫びいたします。

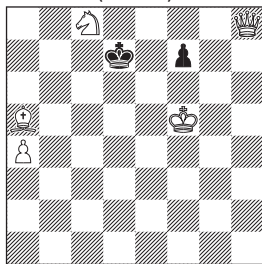
今号も原稿が盛り沢山で、他にも Helpmate 2018 の award が入稿していたのですが、次号掲載とさせていただきます。

原稿が多すぎる、というのは編集者としては贅沢な悩みで、いつもこういう状態だったらいいんですが。

世界大会若手派遣プログラムの募集要項を掲載しています。今年こそ、これで初めて参加する若者の出現を期待しています。

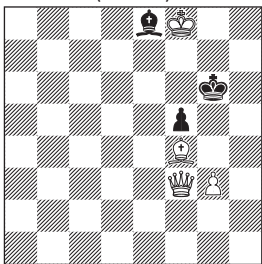
ISC のお知らせも載せています。今回は、会場が初めての場所になります。いつもの中華料理屋ではありませんが、終了後に近くで懇親会も予定していますので、そちらだけの参加お申し込みも受け付けます。またみなさまとお会いして、楽しくやりたいですね！

D522 Eligiusz Zimmer
C+ (Poland)



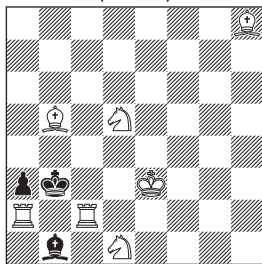
#2 (5+2)

D523 Eligiusz Zimmer
C+ (Poland)



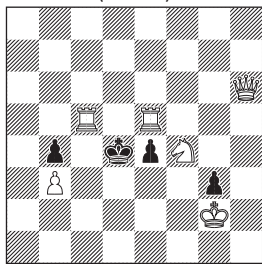
#2 (4+3)

D524 Aleksandr Pankratyev
C+ (Russia)



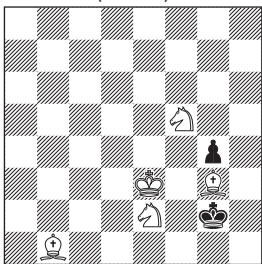
#2 (7+3)

D525 Aleksandr Pankratyev
C+ (Russia)



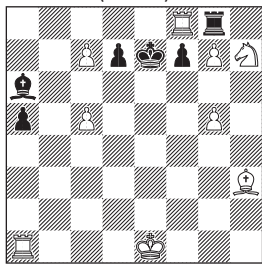
#2 (6+4)

D526 Victor Zheltukhov
C+ (Russia)



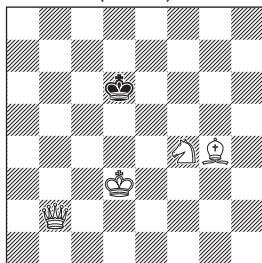
#2 (5+2)

D527 Miloje Ilic
C+ (Serbia)



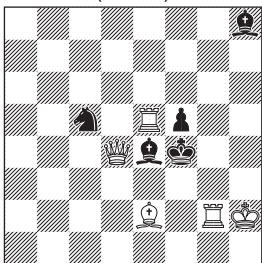
#2 (9+6)

D528 Victor Zheltukhov
C+ (Russia)



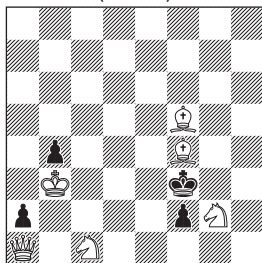
#3 (4+1)

D529 Aleksandr Pankratyev
C+ (Russia)



#3 (5+5)

D530 Aleksandr Pankratyev
C+ (Russia)



#3 (6+4)

Orthodox

Orthodox Editor

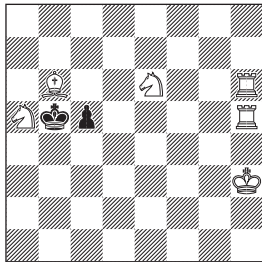
Yuji Kikuta (菊田裕司)

Judge 2018-2019

Mike Prcic (USA)

Issue 86 (D487R, 505-514)

D487R Aleksandr Pankratyev
C+ (Russia)



#3 (6+2)

1.Bxc5! waiting

1...Ka4/Ka6 2.Sc7(+) Kxa5 3.Ra6#

1...Kxa5 2.Sd4 Ka4 3.Ra6#

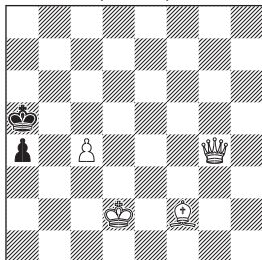
九尾：結果の D482 と同じ作者だ！ということで、初手発見。

星野：何かあっけなく詰んで拍子抜け。

☆ 1...Ka4 と Ka6 とで同じなのと、1.Kxa5 の変化も 3.Ra6# で詰ますので単調です。

[○ 4 △ 0 × 0 - 6]

D505 Victor Zheltukhov
C+ (Russia)



#2 (4+2)

1.Qf3 waiting

1...Ka6/Kb4/a3 2.Qa8/Qc3/Qxa3#

宮嶋：ぎりぎりの構図。すばらしいです。

九尾：Kb4 が詰む形は限られていました。

原岡：待機の筋

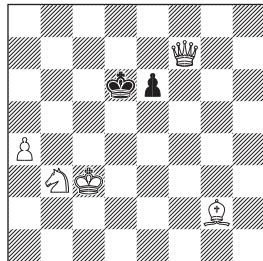
星野：Qa8 と Qc3 の共通項は、Qf3。

内田：三面待ち

☆入門用ですが、誤記による誤解がありました。

[○ 9 △ 0 × 1 - 0]

D506 Victor Zheltukhov
C+ (Russia)



#2 (5+2)

1.Sa5 waiting

1...Ke5/Kc5/e5 2.Sc4/Qc7/Sb7#

宮嶋：S の秀逸なソッポ行き。

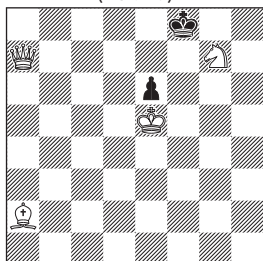
原岡：そっぽに行く感じ

九尾：S の動きが楽しめました。

☆これも入門用で、こちらは全員正解でした。

[○ 10 △ 0 × 0 - 0]

D507 Eligiusz Zimmer
C+ (Poland)



#2 (4+2)

1.Sf5 waiting

1...exf5/Kg8/Ke8 2.Qf7/Qg7/Qe7#

九尾：これは易しい作品。

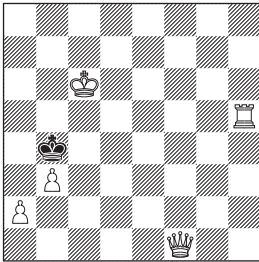
星野：Sの行き場所は4か所だけど、どう見ても取られる所に行きたい。

宮嶋：これは「頭金」の入門用ですね。

☆これも入門用ですが、さすがに底が浅すぎました。

[○10△0×0-0]

D508 Eligjusz Zimmer
C+ (Poland)



#2 (5+1)

1.Rh2 waiting

1...Ka3/Kc3/Ka5 2.Qf8/Qc4/Qb5#

九尾：b2が空いているのがヒント。

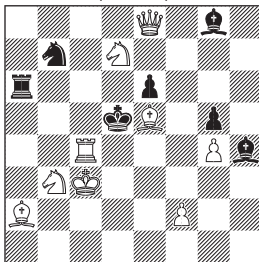
宮嶋：前題(D507)とは大分難易度に差がありますね。1...Ka3 2.Qf8#が、作者狙いの詰め上がりでしょうか。

星野：Ka3? Qf8の詰みが強烈。

☆この変化はいい感じです。後の2つが平凡ですが。

[○10△0×0-0]

D509 Aleksandr Pankratyev
C+ (Russia)



#2 (9+7)

1.Re4 (2.Sf6#)

1...Rc6+/Kxe4/Kc6 2.Sbc5/Sd2/Sd4#

宮嶋：2枚の白Pの配置がキーの発見を容易にしている。

九尾：右下の白P2枚が初手を暗示。

☆1.Rc6?の誤答がありました。取ってくれば詰むのですが、スレットがなく詰みません。

星野：bPf5を追加したい。

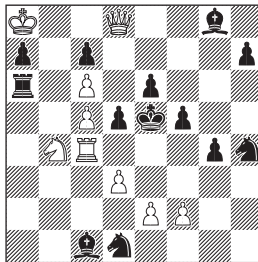
☆なるほど！変化が一つ増え味も良くなりませぬ。配置はもう少し何とかなりそうな気がします。

☆Mr. Hoshino suggests to add bPf5. (C+)

I think it's a very good idea!

[○8△0×1-1]

D510 Leonid Makaronez
C+ (Israel)



#3 (9+13)

1.Sxd5!(2.Qc7+Kd5 3.Qd6#)

1...Bf4 2.d4+Ke4 3.Sf6#

1...Rc6 2.Qf6+Kd5 3.Qd4#

1...exd5 2.Qe7+ Be6 3.Qg7#

1...f4 2.Re4+ Kf5 3.Qf6#

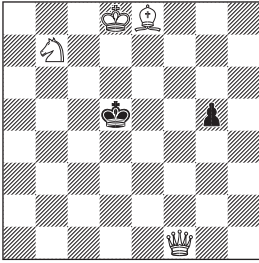
九尾：Sの働きが悪いことを重視すれば、もっと早く初手が発見できたかも……。

星野：黒のSが今一つ働いていなくてもどかしい。

☆変化が4つありますが、どれも何となく詰む感じでどうもすっきりしません。

[○3△1×0-6]

D511 Petrasin Petrasinovic
C+ (Serbia)



#3 (4+2)

- 1.Bg6! (2.Qb5+ Kd4/Ke6 3.Qc5/Qf5#)
 1...Kd4 2.Qd3+ Ke5 3.Qd6#
 1...Ke5 2.Qf5+ Kd4 3.Qc5#
 1...Kc6 2.Qb1 (3.Be4#) Kd5 3.Qe4#

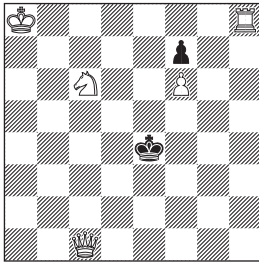
九尾：指しやすい初手で助かりました。

星野：凄い！Bg6 できっちり捕まっている。
 Kc6 に Qa6 の筋だとおもっていたら、Qb1 にビックリ。

☆広いKですが、1.Bg6 であとは QBS の関係でびったり捕まっています。2.Qb1 もいい感じです。

[○4△0×0-6]

D512 Petrasin Petrasinovic
C+ (Serbia)



#4 (5+2)

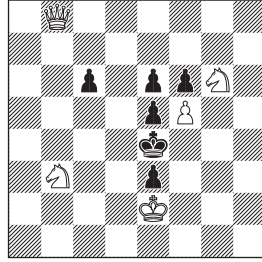
- 1.Rg8!
 1...Kf3 2.Qe1 (3.Rg3+ Kf4 4.Qe5#)
 1...Kd5 2.Re8 (3.Sa5) Kd6 3.Sb5 (4.Qc6)
 1...Kf5 2.Qe3 (3.Qe5#)
 1...Kd3 2.Rg3+ Ke4 3.Qc5 (4.Qe5#)
 2...Ke2 3.Sd4+ Kf2 4.Qg1#

星野：初手 Re8 と行きたいが、じっと Rg8 で我慢する。Rg3 が良いポジション。

☆スターフライトなのですが、1...Kf5 は #3 で詰んでしまうので主要変化ではなく、その意味ではスターフライト崩れのような感じです。手順も何かすっきりとしません。

[○2△0×0-8]

D513 Petrasin Petrasinovic
C+ (Serbia)



#4 (5+6)

- 1.Qf8! (2.Qxf6 --- 3.Qxe5)#
 2...Kd5 3.Qxe6+ Ke4 4.Qxe5#
 1...Kd5 2.Qc5+ Ke4 3.Qc2+ Kd5 4.Qd3#
 1...Kxf5 2.Qh6 (3.Qh5+ Ke4 4.Qf3#)
 2...Ke4 3.Se7 (4.Qxe3#)
 2...Kg4 3.Qh4+ Kf5 4.Se7#

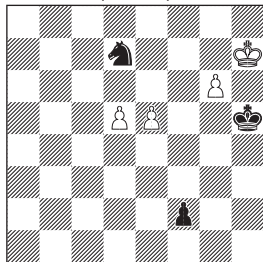
星野：Kxf5 に Qh6 で詰むのがなかなか発見できなかった。最後は Qh1 まで大移動は素晴らしい。

☆星野さんは 3.Se7 f5 4.Qh1? で詰ませています。それは詰んでいません。ただ 3 手目まで合っているので正解扱いです。

[○2△0×0-8]

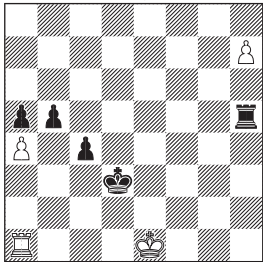
Continued on p.20

E121 Valery Kalashnikov
(Russia)



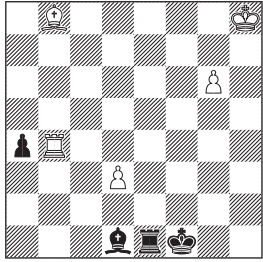
Draw (4+3)

E122 Marco Campioli
(Italy)



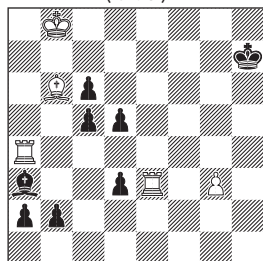
Draw (4+5)

E123 David Blundell
(United Kingdom)



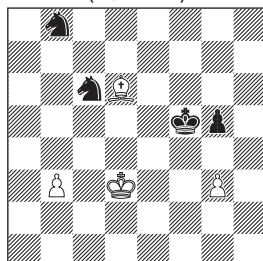
Win (5+4)

E124 Amatzia Avni
Eli Amit
(Israel)



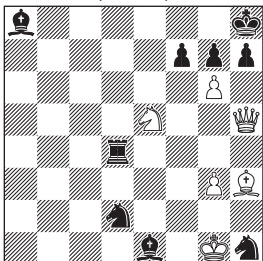
Win (5+8)

E125 Poul Rewitz
(Denmark)



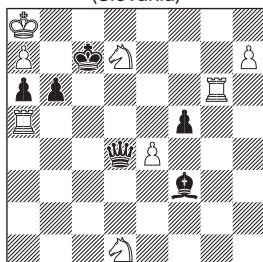
Draw (4+4)

E126 Alexander Stavrietsky
(Russia)



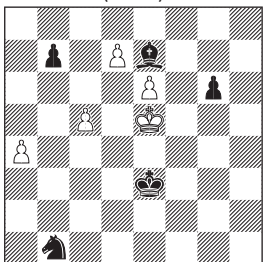
Black to Move, Draw (6+9)

E127 Michal Hlinka
Lubos Kekely
(Slovakia)



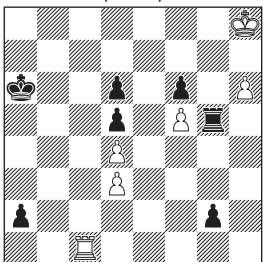
Draw (8+6)

E128 Michael Pasman
(Israel)



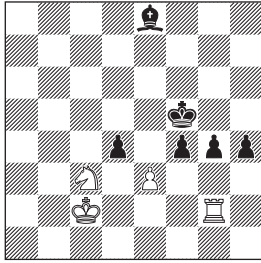
Draw (5+5)

E129 Michael Pasman
(Israel)



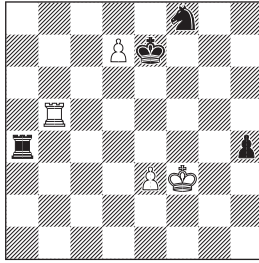
Draw (6+7)

E130 Petr Kiryakov
(Russia)



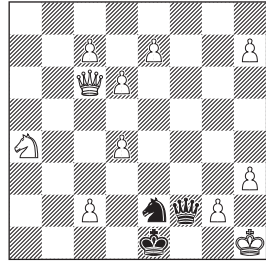
Draw (4+6)

E131 Christopher Yoo
(USA)



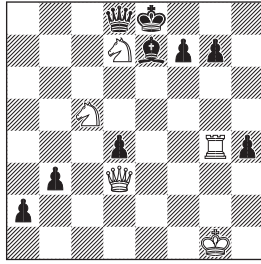
Draw (4+4)

E132 Christopher Yoo
(USA)



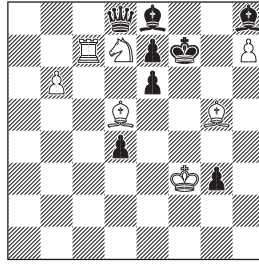
Draw (11+3)

E133 Peter Krug
(Austria)



Win (5+9)

E134 Peter Krug
(Austria)



Draw (7+8)

Endgame

Endgame Editor

Hiroshi Manabe (真鍋 浩)

Judge 2019

Mario G. Garcia (Argentina)

2019 年中の発表作は、大幅に増加して 33 作品となりましたので、当初のアナウンス通り、2019 年の発表作のみで受賞作を決定します。次号から新たなサイクルになりますが、同様に単年度で 15 作品以上の場合は、2020 年の発表作のみで入賞を決定します。

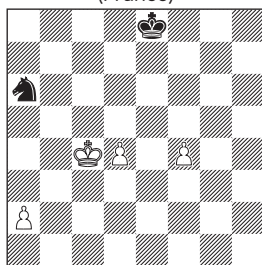
Since there were 33 studies published in 2019, the prizes will be decided within the single year 2019. A new tournament will start from next issue, and will follow the same format as this year, where if the number of studies in 2020 will be no less than 15, the tournament will be closed within the single year.

ジャッジの Mario Garcia 氏の呼び掛けもあって作品が集まり、なんと史上最多 14 題を一挙に出題です。易しい作品もありますので、積極的に解答をお寄せください。E121 は自然な手の応酬でドローに持ち込んでください。E122 も簡素な初形、ポーンを巡る繊細なやり

取りがポイントです。E123 も簡素な初形から自然な手が続きますが、最後は手筋で締めてください。E124 は最初の手数にはほぼ必然、黒ポーンの塊を恐れず、ルークのカで勝ち切ってください。E125 は駒数少なく、手は限られています。白は黒ポーンを取ればドローです。E126 は黒から指しますが、意外に手が限られているので、狙いを見極めてください。E127 は白が急がされていますが、初手が見えれば道が開けてきます。E128 は白駒はポーンだけなので、手は見えやすいと思います。E129 はスタイルメイト狙いですが、白Rの動きがポイントです。E130 はロシアのグランドマスターの作品。巧みに黒ポーンの塊をいなくしてください。E131E132 はアメリカの若き IM からの投稿。E131 は駒数は少ないですが読みが必要、終盤はツークツワンクに持ち込みます。E132 は入口で必然の応酬が続きますが、難しい中盤以降を読み切ってください。E133 は、白クイーンを最大限活用することで、白には巧みな勝ち筋があります。E134 は、自然な手を続けていくと局面がほぐれてきますが、最後まで慎重に読んでください。

Issue 86 (E107-113)

E107 Marcel Dore (France)



Win (4+2)

1.f5 Kd7 2.a4 Kd6 3.Kb5 Sc7+ 4.Kb6 Sd5+ 5.Kb7 Se3 6.a5 Sxf5 7.a6 Sxd4 8.a7 Se6 9.a8=Q Win

☆いきなり 1.Kb5? とするのは 1...Sc7+ 2.Kc6 Se6 でドローなので、1.f5 Kd7 と様子

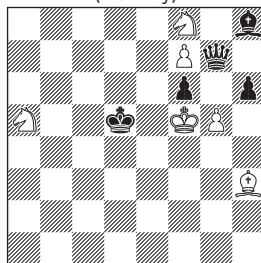
を見ます。

☆ここでも 2.Kb5? は 2...Sc7+ 3.Kc5 Se8 4.a4 Sd6 5.f6 Se4+ でドロー。正解は 2.a4 Kd6 としてからの 3.Kb5 で、以下 3...Sc7+ 4.Kd6 Sd5+ (4...Se8 5.a5 Kd5 6.a6) 5.Kb7 Se3 と進みます。

☆ここで 6.f6? Sc4 7.d5 Kxd5 f7 Sd6+ はドロー。作意は 6.a5 Sxf5 7.a6 Sxd4 8.a7 Se6 9.a8=Q で白勝ちです。

[○ 0 △ 0 × 2]

E108 Jarl Henning Ulrichsen (Norway)



Win (6+5)

1.Bg2+ Kd6 2.Sb7+ Ke7 3.Sg6+ Kxf7 4.Bd5+ Ke8 5.Bc6+ Kf7 6.Sd8+ Kg8 7.Bd5+ Kh7 8.Sf8+ Qxf8 9.g6+ Kg7 10.Se6+ Kg8 11.Sf4+ Kg7 12.Sh5# Win

☆初手はこの一手。1...Kc5?/Kd4? は Q を取られてしまうので、1...Kd6 2.Sb7+ Ke7 3.Sg6+ Kxf7 と進みます。

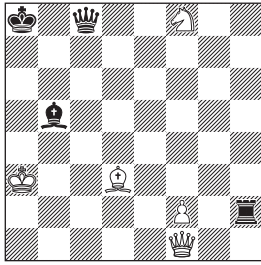
☆ 4.Sd6+ Kg8 は続かないので、4.Bd5+ Ke8 5.Bc6+ Kf7 と B の位置を変えてから 6.Sd8+ とこちらからチェックし、6...Kg8 7.Bd5+ Kh7 と隅に追い込みます。

☆ここで 8.Sf8+(元の位置に戻る Switchback) Qxf8 と g6 のマスを開けて、9.g6+ とポーンを進めればメイトの形が見えてきます。以下、9...Kg7 10.Se6+ Kg8 11.Sf4+ Kg7 12.Sh5# でメイトです。

☆初形で a5 に居た白ナイトが h5 まで盤面を大きく横切って、最後は Sh5# でメイトにすることがテーマでした。

[○ 0 △ 1 × 1]

E109 Pavel Arestov
Daniel Keith
(Russia, France)



Draw (5+4)

1.Be4+ Bc6 2.Sd7! Qb7 3.Bxc6 Qxc6
4.Qd3 Rh4! 5.f4! Rxf4 6.Qd5 Ra4+ 7.Kb2
Rb4+ 8.Ka1! Qxd5 9.Sb6+ Rxb6 Draw

☆ 1.Be4+ Bc6 は必然として、2.Sd7! が次の
3.Sb6+ を見せたうまい手。2...Qxd7 3.Qa6+
Kb8 Qxc6 は簡単にドローになるので、黒は
2...Qb7 と応じます。

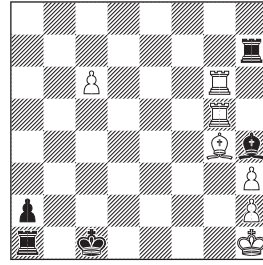
☆ ここから 3.Bxc6 Qxc6 4.Qd3 と Sd7 に
紐を付けて一段落。黒はメイトを狙いに行き
ますが、4...Rh5 には 5.Sb6+! (5...Qxb6
6.Qf3+)、4...Rh6 には 5.Ka2! Rh5 (5...Rd6
6.Qa3+) 6.Sb6+ Kb8 7.Sc4 でドローにでき
ます。

☆ 4...Rh4 が最強の応手ですが、5.f4! Rxf4
とポーンを捨てるのが伏線。6...Sxb6+ を含
みに 6.Qd5! で簡単にドローのようですが、
6...Ra4+ 7.Kb2 Rb4+ で b6 の地点を守られ
てしまいます。ここで慌てず 8.Ka1! として
8...Qxd5 に対しては予定通り 9.Sb6+ Rxb6
とすれば、先にポーンを捨てた手が生きてステ
イルメイトでドローになります。

☆ 作者によれば、過去に発表された不完全作に
基づく作品とのこと。

N. Kralin (1984)
2S5/Pk1p4/2q5/1p6/8/K7/7r/2B1Q3
[○0△2×0]

E110 Jan Timman
(Netherlands)



Draw (7+5)

1.Ra5 Bd8 2.c7! Bxc7 3.Ra7! Kb2+ 4.Kg2
Rg1+ 5. Kxg1 Bxh2+ 6.Kxh2 Rxa7 7.Bc8!
a1=Q 8.Rg1 Qa5 9.Rg2+ Kc3 10.Rg3+
Kd4 11.Rg4+ Draw

☆ 自然な初手 1.Ra5 に対していきなり
1...Kb2+ とするのは、2.Kg2 Re1 3.Bd7!
Re2+ 4.Kf3 Rf2+ 5.Ke3 Re7+ 6.Re6 として
ドローです。

☆ 黒が 1...Bd8 と R に当てる手に対して、
2.Ra8? と当て返すのは、以下 2...Kb2+ 3.
Kg2 Rc1 4.Rd6 Rc2+ 5.Kf3 Rf7+ 6.Ke4
Rf4+ 7.Kxf4 Bc7 として黒勝ちです。

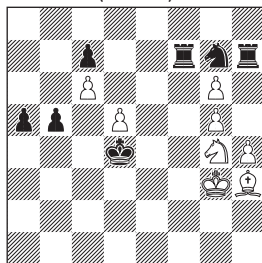
☆ 作意は焦点に捨てる 2.c7!。2...Rxc7 3.Rd6
Kb2+ 4.Bd1 はドローなので、黒は 2...Bxc7
3.Ra7! と進めます。

☆ 3...Be5 に対しては 4.Ra4 Rc7 5.Bf5
Kd2+ 6.Kg2 Rcc1 7.h4 でドローなので、黒
はここで 3...Kb2+ 4.Kg2 Rg1+ 5.Kxg1
Bxh2+ 6.Kxh2 Rxh7 と素抜きで R を取りま
す。

☆ 白に手段は残されていないようですが、
7.Bc8! が絶妙手。7...a1=Q 8.Rg1 Qa5 と Q
の位置を変えてから 9.Rg2+ とチェックを掛
けると、黒 K が 1 段目から 4 段目に留まる間は
g1 ~ g4 から R のチェック、5 段目に逃げた
瞬間に Rg5+ で Q を抜くことができ、従って
この局面はパーペチュアルチェックでドローに
なります。

[○0△0×2]

E111 Andrzej Jasik
(Poland)



Win (8+7)

1.Sf6! Rxf6! 2.gxh7 Rf8 3.d6! Ke5 4.dxc7 Sf5+ 5.Kg4! a4 6.Kh5! a3 7.Bxf5 Kxf5 8.g6 Kf6 9.Kh6 a2 10.g7 Win

☆初形でポーンによるフォークが掛かっていますが、喜んで 1.gxf7?/gxh7? と取るのはいずれも 1...Sh5+ からポーンを取られてドローになります。

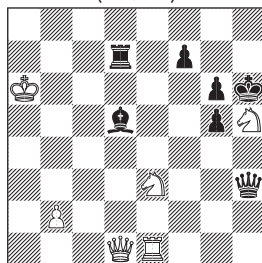
☆作意は 1.Sf6! ですが、逆方向に 1.Sh6?(Thematic try) とするのは、1...Rxf6! 2.gxf7 Rh8 3.d6 Ke5! 4.dxc7 Sf5+! 5.Kh2 Sd6 6.h5 b4 7.h6 Sxf7 8.c8=Q Rxc8 9.Bxc8 Sxg5 10.Kg3 Kd6 11.Kf4 Nf7 とドローになります。

☆作意の 1.Sf6! に対しては、1...Rxf6! 2.gxh7 (2.gxf6? Rh6!) Rf8 と進みます。3.d6! のブレイクにも 3...Ke5! 4.dxc7 Sf5+ と粘ります。

☆白は 5.Kg4! a4 6.Kh5! a3 としてから 7.Bxf5 と取ります。なおも 7...a2 と進めるのは 8.c8=Q Rxc8 9.Bxc8 a1=Q 10.h8=Q+ で白勝ち、作意は 7...Kxf5 8.g6 Kf6 9.Kh6 a2 10.g7 となって白勝ちです。

[○ 0 △ 0 × 2]

E112 Peter Krug
(Austria)



Win (6+7)

1.Sg4+ Kxh5 2.Sf6+ Kh6 3.Sxd5 Rd6+ 4.Ka5 Qd7 5.Rh1+ Kg7 6.Qd4+ f6 7.Qxf6+ Rxf6 8.Rh7+ Kxh7 9.Sxf6+ Win

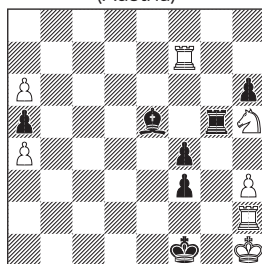
☆初手から 1.Sxd5? とするのは 1...Rd6+ 2.Ka5 Qc8 でドローなので、白は 1.Sg4+ Kxh5 2.Sf6+ Kh6 として、わざと味方の Sh5 を消してから 3.Sxd5 と取ります。

☆ 3... Qf5 とするのは、4.Rh1+ Kg7 5.Qd4+ f6 6.Rh7+! Kxh7 7.Sxf6+ Kh6 8.Sxd7 で白勝ちなので、黒は 3...Rd6+ 4.Ka5 と進めます。

☆ 4...Qf5/Qc8 はいずれも 5.Rh1+ Kg7 6.Qd4+ f6 7.Qa7+ で白勝ち。作意の 4...Qd7 にも、5.Rh1+ Kg7 6.Qd4+ f6 7.Qxf6+ Rxf6 8.Rh7+ Kxh7 9.Sxf6+ と進めて白勝ちになります。

[○ 0 △ 0 × 2]

E113 Peter Krug
(Austria)



Win (7+7)

1.Rc2! Rg1+ 2.Kh2 Rg2+ 3.Rxg2 fxc2 4.Sg3+ Kf2 5.Se4+ Kf1 6.Sd2+ Kf2 7.Sf3 Kxf3 8.Rd7 Kf2 9.Rd2+ Kf1 10.Rxg2 f3+

11.Rg3 f2 12.a7 Bxg3+ 13.Kxg3 Kg1
14.a8=Q f1=Q 15.Qa7+ Kh1 16.Qb7+
Kg1 17.Qb6+ Kh1 18.Qc6+ Kg1 19.Qc5+
Kh1 20.Qd5+ Kg1 21.Qd2! Win

☆ 1.初手 Rd2? は、1...f2 2.Rxf4 Rg1+ 3.Kh2
Rg2+ 4.Kh1 Rg1+ となってドローなので、
1.Rc2! が正解です。

☆ 1...Rxh5 の変化が長くなりますが、2.a7
Rxh3+ 3.Rh2 Rg3 4.Rh5! Bd4 5.a8=Q
Rg1+ 6.Kh2 Rg2+ 7.Kh3 Rg3+ 8.Kh4 Bf2
9.Qa6+! Kg2 10.Rxh6 Rg6+ 11.Kh5 Rxa6
12.Rxa6 Bg3 13.Rg6! f2 14.Rxf4 で白勝ち
です。

☆ 作意の 1...Rg1+ に対しては、2.Kh2
Rg2+ 3.Rxg2 fxg2 4.Sg3+ Kf2 5.Se4+ Kf1
6.Sd2+ Kf2 7.Sf3 Kxf3 8.Rd7 とナイトを犠
牲にして局面を打開します。

☆ ここで 8... Ke2 には 9.Kxg2 f3+ 10.Kh1
f2 11.Rf7 Bd4 12.Kg2 で白勝ちなので、
8...Kf2 9.Rd2+ Kf1 (9...Ke1 10.Kxg2! Kxd2
11.a7!) 10.Rxg2 f3+ 11.Rg3 と進めます。

☆ 以下手順は長くなりますが、11...f2 (11...
Bb8 12.a7 Bxa7 13.Rxf3+) 12.a7 Bxg3+
13.Kxg3 Kg1 (13...Ke2 14.a8=Q f1=Q
15.Qa6+! Ke1 16.Qxa5+) 14.a8=Q で つ
いにプロモーション。ここから 14...f1=Q
15.Qa7+ Kh1 16.Qb7+ Kg1 17.Qb6+ Kh1
18.Qc6+ Kg1 19.Qc5+ Kh1 20.Qd5+ Kg1
とクイーンを鋸引きで近づけ、21.Qd2! でフィ
ニッシュです。

[○ 0 △ 0 × 2]

☆今回は2名から解答を頂きました。

2020 年度海外誌 購読斡旋について

2020 年度の海外誌購読を下記のとおり斡旋
いたします。為替レートの関係で、去年よりほ
んの少しお安くなっています。

希望の雑誌名と料金（予価）を明記して、郵
便振替にて **1月24日（金）まで（厳守）** に
JCPS へお申し込み下さい。

なお、新規および住所変更の方は、必ず氏名・
住所にローマ字表記を付して下さい。

The Problemist（英語）

イギリスで発行されている最も老舗の専門
誌。全分野。年6冊。

pdf 版（ダウンロード）配布と、従来同様
の紙媒体配布の、2種類があります。後者は、
pdf のダウンロードも無料です。

pdf 版……800 円

冊子版……4000 円

Phénix（フランス語）

全分野。年8冊ほど。6200 円。

Die Schwalbe（ドイツ語）

これも老舗の専門誌。全分野。年6冊。
4700 円。

feenschach（ドイツ語）

フェアリー専門誌。年4冊。5400 円。

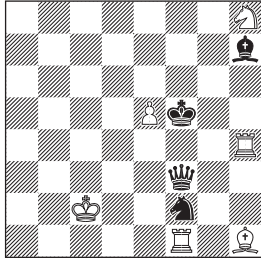
Probleemblad（オランダ語）

全分野。年4冊。4700 円。

StrateGems（英語）

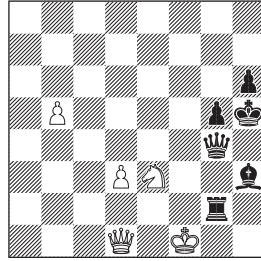
全分野。年4冊。5400 円。

H1124 Christer Jonsson
C+ (Sweden)



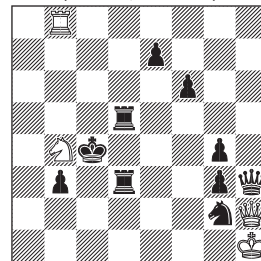
H#2 2sols (6+4)

H1125 Fadil Abdurahmanovic
C+ (Bosnia Hercegovina)



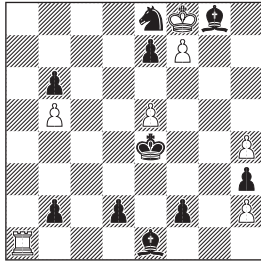
H#2* (5+6)

H1126 Aleksandr Pankratjev
Evgeny Gavryliv
C+ (Russia, Ukraine)



H#2 4sols (4+10)

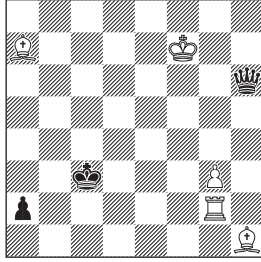
H1127 Ralf Krätschmer
Rolf Wiehagen
C+ (Germany)



H#2 (7+10)

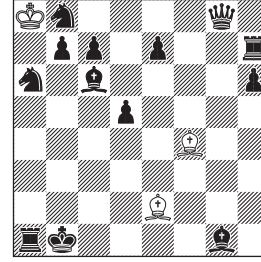
- b) wRa1→h1
- c) wRa1→h8
- d) wRa1→a8 bKe4→d5

H1128 Christer Jonsson
C+ (Sweden)



H#2.5 2sols (5+3)

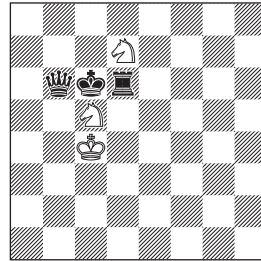
H1129 Jozef Lozek
C+ (Slovakia)



H#2.5 (3+13)

- b) bKb1→g7

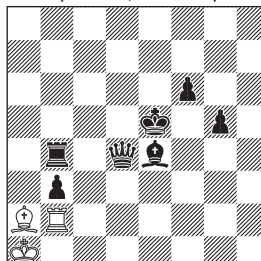
H1130 Kankuh Kobayashi
C+ (小林看空)



H#3 2sols (3+3)

- b) bRb6

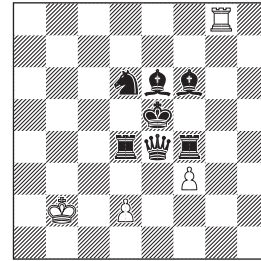
H1131 Alexander Pankratjev
Michael Gershinsky
C+ (Russia, Ukraine)



H#3 (3+7)

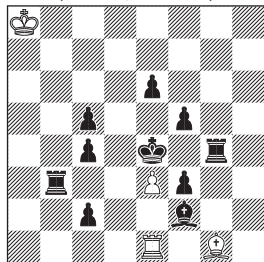
- b) -bBe4

H1132 Stefan Milewski
C+ (Poland)



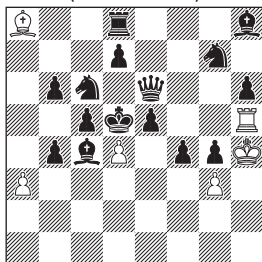
H#3 2sols (4+7)

Aleksandr Pankratjev
H1133 Evgeny Gavryliv
 C+ (Russia, Ukraine)



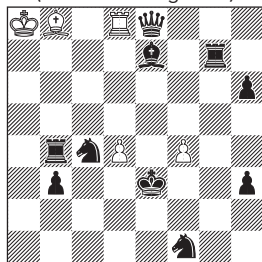
H#3 2sols (4+10)

H1134 Christopher J.A. Jones
 C+ (Great Britain)



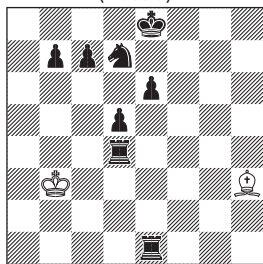
H#3 (6+15)
 b) bPd7→d6

H1135 Fadil Abdurahmanovic
 C+ (Bosnia Hercegovina)



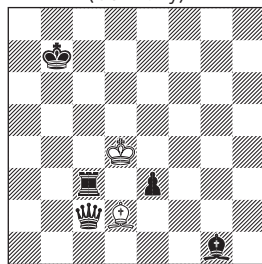
H#4 2sols (5+10)

H1136 Aleksandr Pankratjev
 C+ (Russia)



H#5.5 (2+8)

H1137 Torsten Linß
 C+ (Germany)



H#8.5 (2+5)

Helpmate

This issue has 14 compositions.

Helpmate Editor

Masato Yoshii [吉井雅人]

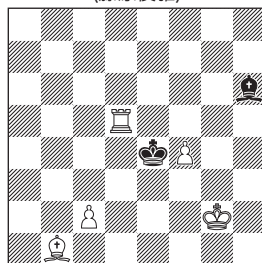
Judge 2019

Ivan Denkovski (North Macedonia)

今号は14問の出題です。H1130はa)2解、b)2解の合計4解です。b)はb6のRを黒Qに変えてください。たくさんの解答、短評をお待ちしています。

Issue 86 (H1082-1103)

H1082 Toshimasa Fujiwara
 C+ (藤原俊雅)



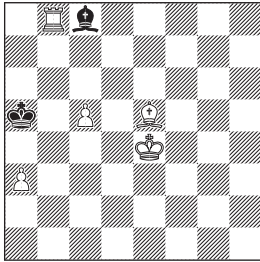
H#2 2sols (5+2)

1.Bg5 Kf2 2.Bxf4 c4#
1.Bxf4 Rf5 2.Be3 c3#

九尾：うまく説明できませんが、詰棋的。
塩見：白 P と黒 B の動きがそれぞれ好対照。
則内：黒 B の時間差が良い感じ。
○藤原さんの初投稿作。bB のテンポ、ポーンのステップのコントラストが美しいです。
初投稿とは思えないレベルの高さだと思います。次作を期待しています！

MY: Tempo of bB, 1-2 steps of pawn.
Solutions have good harmony.

H1083 Slobodan Saletic
C+ (Serbia)

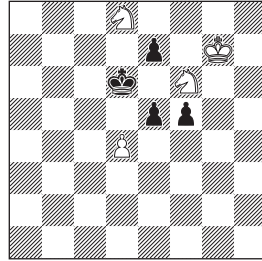


H#2* (5+2)

Set Play 1...Rb4 2.Ba6 Bc7#
1.Bd7 Rb6 2.Ba4 Bc3#

九尾：初 Set Play。こういう答え方でよいのでしょうか？
○はい、この書き方で結構です。
則内：Good taste like his stalemates.
○簡素な初形からのエコーメイト。
MY: Good echo mate from very economical setting.

H1084 Vito Rallo
C+ (Italy)



H#2 2sols (4+4)

1.e4 Sf7+ 2.Ke6 d5#
1.e6 dxe5+ 2.Ke7 Sc6#

星野：一見 S と P だけで詰ましくそうだが、e6 と e7 の 2 か所に K がスッポリ収まりそう。

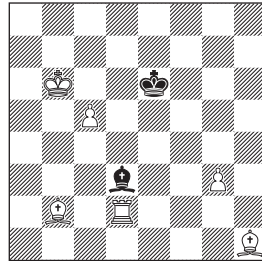
九尾：一見詰むとは思えませんでした。うまい駒繰り。

則内：Compact patterns are unique.

○詰みそうに見えませんが、2S 特有のメイトですね。

MY: An enjoyable puzzle by 2S.

H1085 Stefan Milewski
C+ (Poland)



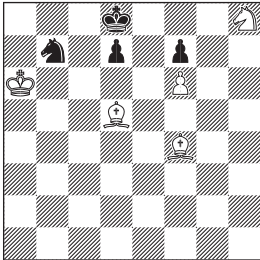
H#2 2sols (6+2)

1.Bc4 Rg2 2.Kd5 Re2#
1.Bf5 Rd4 2.Ke5 Rd6#

星野：Ba1 だと直球過ぎてつまらない。Bb2 の変化球にして正解。

九尾：Bの利きを止めるのは第一感。
 塩見：黒Kがいったん陰に隠れる感じが面白い。
 則内：Dynamic R to shut and open
 ○ Bのラインに自ら入って、Rの開き王手で決まります。
 MY: Discovered mate by R.

H1086 Eligiusz Zimmer
 C+ (Poland)

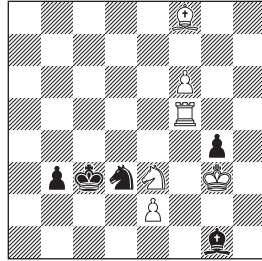


H#2* 3sols (5+4)

Set Play 1...Sxf7+ 2.Kc8 Bxb7#
 1.Kc8 Sg6 2.Sd8 Se7#
 1.Sd6 Bb7 2.Se8 Sxf7#
 1.Ke8 Bxf7+ 2.Kf8 Bh6#

九尾：Set Playは普通は1解しかない、ということですよ？
 ○はい、その通りです。正解です。
 則内：I dug out possibility one by one.
 ○特にテーマはなさそうですが、食指の動く初形だと思います。
 MY:I can not see clear them, but the initial position is good.

H1087 Christer Jonsson
 C+ (Sweden)

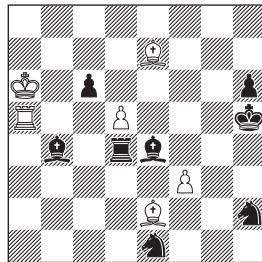


H#2** 2sols (6+5)

1...Rd5 2.b2 Rxd3#
 1...Rf4 2.Sb2 Bb4#
 1.b2 Ra5 2.Kb3 Ra3#
 1.Sf2 Sc2 2.Kc4 Rc5#

星野：初手 Sb2 では詰まない (SETなら詰む) のが上手い。
 則内：Sf2 to self-interfere is the highlight.
 小林：Setはすぐに解が出てくるのに...
 ○ Jonssonさんの作品としては珍しく難しいと思います。
 MY: Well constructed work by our regular contributor.

H1088 Pierre Tritten
 C+ (France)



H#2 (6+8)

b) bPh6→g6
 a) 1.Rxd5 Bc4 2.Rf5 Bf7#
 b) 1.Bxf3 Ra3 2.Bg4 Rh3#

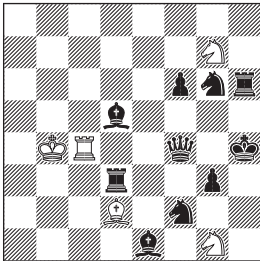
星野：f3P は必要そうな駒だが、d4P は如何にも取って欲しそう。

則内：Well-made for substantial moves.

○ R と B の役割変換、Pelle move も入って最後はピンメイト。

MY:Complex and attractive work with Peele move and Pin mate. ODT.

H1089Fadiil Abdurahmanovic
C+ (Bosnia Hercegovina)



H#2 2sols (5+10)

- 1.Qg4 Bc3 2.Rd2 Bxf6#
1.Kg5 Re4 2.Qe3 Sf3#

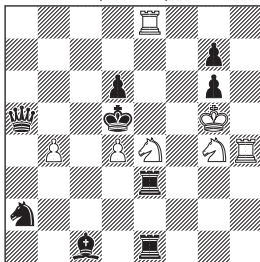
星野：2 解各々で利きを止める意味合いが異なるので戸惑う。

則内：Black pieces control heavy traffic.

○素晴らしい作品だと思います。白黒 Pelle move の組み合わせ。さすが Abdurahmanovic さんという作品です。

MY:Very fine work with white and black pelle move x2 by our regular contributor.

Aleksandr Pankratjew
H1090 Aleksey Ivunin
C+ (Russia)



H#2 2sols (7+9)

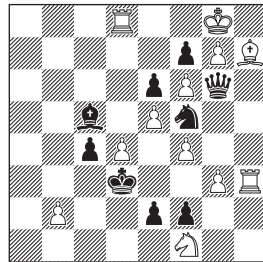
- 1.Rc3+ Se3+ 2.Kxd4+ Sc5#
1.Kxd4+ Sc5 2.Rc3+ Se3#

則内：Harmony of solutions is excellent.

○コントラストもよく、手順が逆になるのも面白いです。

MY:Bivalve and exchange of moves. Nice harmony with solutions.

H1091 Christer Jonsson
C+ (Sweden)



H#2 (12+9)

b) wSf1→a1

- a) 1.Sxd4 f5 2.Qxg3 fxe6#
b) 1.Se3 g4 2.Qe4 dxc5#

星野：ピンをするのは大体わかるが、最後駒を取って詰みは見えにくかった。

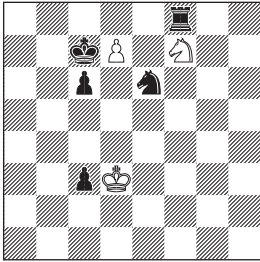
則内：Advanced skill to arrange 3 lines.

内田：a) が難しいです。

○壁が厚そうですが最後はピンメイト。これも Pelle move の要素が入っています。

MY:Pelle move and pinmate. Solutions have good harmony.

H1092 Vito Rallo
C+ (Italy)



H#2.5 2sols (3+5)

1...Kxc3 2.Kb6 d8=Q+ 3.Kc5 Qa5#

1...d8=Q+ 2.Kb7 Qa5 3.Rb8 Sd6#

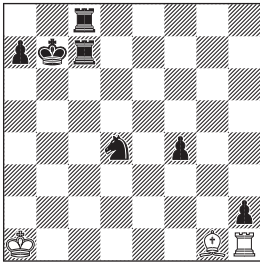
星野：なぜ Pc3 なのか、一所懸命考えて分らず、とても難しかったので効果はあった？

則内：Qa5 is essential in both solutions.

○ c3 の P 取りは違和感がありますね。Qa5 から 2 つのメイト形。

MY:Two mate pattern from Qa5.

H1093 Aleksandr Pankratjev
Aleksey Ivunin
C+ (Russia)



H#3 3sols (3+7)

1.a5 Bxd4 2.Ka6 Rb1 3.Ra7 Rb6#

1.Sc6 Rxh2 2.Sb8 Ra2 3.Rc6 Rxa7#

1.Kb8 Bxh2 2.Rb7 Bxf4+ 3.Rc7 Rh8#

星野：3 解全て詰上りも手順も異なり、楽しめた。

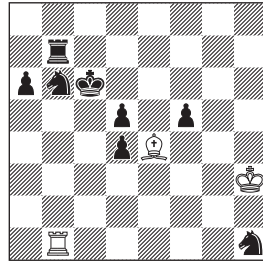
則内：Rh8# was hard for me to imagine.

○ この 3 解はそれぞれ味が異なるので面白

いと思います。

MY:Enjoyable various mates.

H1094 Eligiusz Zimmer
C+ (Poland)



H#3 2sols (3+8)

1.Sg3 Bc2 2.Se4 Rc1 3.Sd6 Ba4#

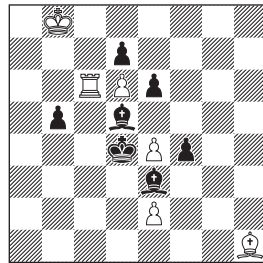
1.Ra7 Rb5 2.Kb7 Rxd5 3.Ka8 Rd8#

則内：We always hope for double checks.

○ bS だけが動くか、wR だけが動くか。最後は両王手。

MY:move bs only or wR only. Double check mate.

H1095 Christopher J.A. Jones
C+ (Great Britain)



H#3 2sols (6+7)

1.Bxe4 Rc5 2.Bf3 Rd5+ 3.Ke4 Bxf3#

1.f3 exd5 2.Kxd5 exf3 3.Bd4 f4#

星野：h1B で二度おいしい。

則内：Chains of capturing are strange.

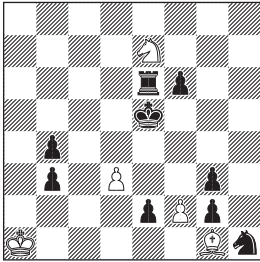
○ Jones さん特有の駒取りですが、何をどの順番で取っていくか。いずれも h1B のカ

でメイト。

MY: Sequence of captures is interesting.

Mates by the power of Bh1.

H1096 Jozef Lozek
C+ (Slovakia)



H#3 2sols (5+9)

1.e1=S fxg3 2.Sf3 Be3 3.Sd4 Bf4#

1.e1=B f3 2.Bd2 Bc5 3.Bf4 d4#

星野: d4 か f4 の穴塞ぎだが、S と B でうまく塞げた。

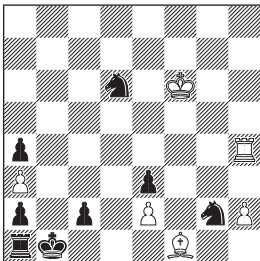
九尾: S と B を作るしかなく、素直な印象。

則内: Promotions suggest whole stories.

○ S と B への成り分け。それぞれの特徴を生かしてメイト。

MY: Solutions have good contrast with harmony.

H1097 Stefan Milewski
C+ (Poland)



H#3 2sols (6+8)

1.Sc4 Bxg2 2.Sb2 Rb4 3.c1=B Be4#

1.Se1 Bh3 2.c1=R Bf5+ 3.Sc2 Rb4#

星野: g2 と h3 の一柁違いでうまく 2 解を限定できた。

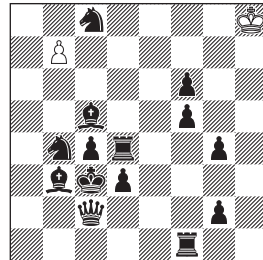
則内: wB takes off from the cramped room.

九尾: R と B の詰上りを考えるだけなので、取り組みやすかったです。

○ R と B への成り分け。コントラストは良いと思います。

MY: Promotions to R and B. Solutions have good harmony.

H1098 Christer Jonsson
C+ (Sweden)



H#3 2sols (2+14)

1.Sa6 bxc8=Q 2.Ba3 Qxa6 3.Bb2 Qa5#

1.Rd6 b8=Q 2.Be3 Qxd6 3.Bd2 Qxf6#

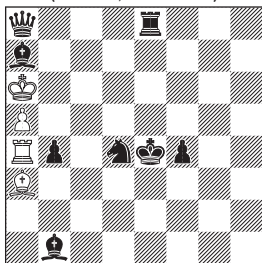
九尾: S を作って左右に動かす 2 解と思い込み、苦戦。

則内: Such a comical sense heals us well.

○ Q の単騎詰をどう実現するか。黒の塊が面白いです。

MY: Enjoyable white minimal mate with Q by our regular contributor.

Aleksandr Pankratjev
H1099 Evgeny Gavryliv
 C+ (Russia, Ukraine)



H#3.5 2sols (4+8)

1...Bxb4 2.Kd3 Be1 3.Re2 Rc4 4.Qe4
 Rc3#

1...Rxb4 2.f3 Rb5 3.Kf4 Rg5 4.Be4 Bc1#

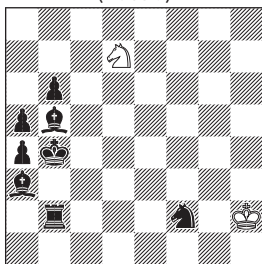
星野：1 解目は 7R ~ Q なので 2 か 2 解目は B ~ Q だろうと当たりを付けたら肩透かし。

則内：Kf4 was unexpected at the first glance.

○ B と R のコントラストが良いと思います。
 ODT.

MY:The contrast of solutions is good.
 ODT.

Aleksandr Pankratjev
H1100 Aleksey Ivunin
 C+ (Russia)



H#4.5 2sols (2+8)

1...Sc5 2.Kc4 Sxa4 3.Rb4 Sxb6+ 4.Kb3
 Sd7 5.Ka4 Sc5#

1...Sxb6 2.Kb3 Sxa4 3.Sd3+ Sxb2 4.Sb4
 Sd3 5.Ka4 Sc5#

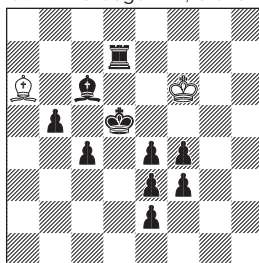
星野：僕は左回りが先に解けました。皆さんはどうなんだろう？

則内：Men on the 2nd rank are clues to solve.

○ S の 2 つの単騎詰。面白い手順だと思います。

MY:Enjoyable white minimal mate with S. A nice puzzle.

Fadil Abdurahmanovic
H1101C+ Marko Klasinc
 (Bosnia Hercegovina, Slovenia)



H#5.5 (2+10)

1...Kg5 2.Ba8 Bb7+ 3.Ke5 Bxe4 4.Rd4
 Bh7 5.Bd5 Kg6 6.Ke4 Kf6#

Loyd's clearance + white Indian + white Rundlauf

星野：Kd3 に誘われて遠回り。この形だと、Ba8 ~ Bb7 を第一感に考えないとだめですね。

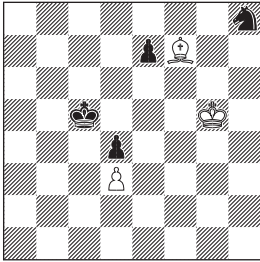
九尾：白 K が動くのは見えにくいです。

則内：At the end of reasoning, I found 1 ... Kg5.

○ B の位置を左から右へ持ってきて最後はロイヤルバッテリー。Loyd's clearance や Indian や K のレントラウフも入ったさすがの作品。

MY:Loyd's clearance and white Indian and white Rundlauf. The very fine collaboration by top composers.

H1102 Zlatko Mihajloski
C+ (Macedonia)



H#6 (3+4)

1.e5 Kf5 2.e4 dxe4 3.Kd6 e5+ 4.Ke7 e6
5.Kf8 Kf6 6.d3 e7#

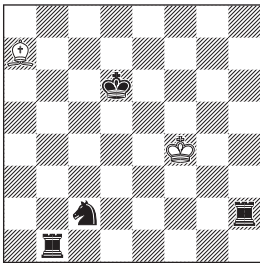
星野：手順限定のための Sh8 がちょっと苦しい。

則内：Friendly because pawns' moves are limited.

○テンポ 2 つの面白い作品。

MY: Clear theme of K tempo and P tempo.

H1103 Zlatko Mihajloski
C+ (Macedonia)



H#7 2sols (2+4)

1.Kd5 Bd4 2.Kc4 Ke5 3.Kd3 Kd5 4.Kd2
Kc4 5.Rd1 Kb3 6.Kc1 Ka2 7.Rd2 Bb2#
1.Sa1 Bf2 2.Sb3 Ke3 3.Kc5 Kd3+ 4.Kb4
Be1+ 5.Ka3 Kc4 6.Ra2 Kb5 7.Rb2 Bb4#

星野：スリリングなKのすれ違いを二度も体験できた

則内：Guess final charts at the beginning to solve.

○ポーンなしの 6 枚の簡素な初形から 2 種類のメイト。よく動きます。

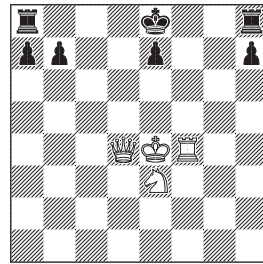
MY:Aristocratic miniature with Indian. Model mate.

○次回も解答と短評をどうぞよろしくお願います。

Orthodox

Continued from p.5

D514 Victor Zheltukhov
C+ (Russia)



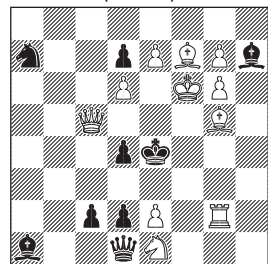
#6 (4+7)

1.Sf5 (2.Sg7#) Rg8 2.Qc5 (3.Qxe7) Kd7
3.Qxe7+ Kc6 4.Sd4+ Kb6 5.Rf6+ Ka5
6.Qa6#

☆キャスリングが出てくるようでそうでもなく、何となく読み狙いがよくわかりませんでした。

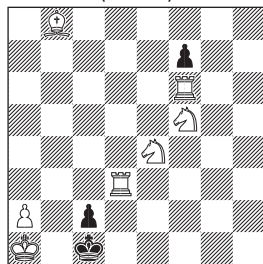
[○1△0×0-9]

S247 Alexander Pankratjew
(Russia)



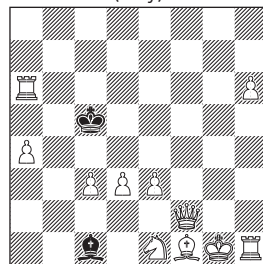
S#3 (11+9)

S248 Alexander Pankratjew
(Russia)



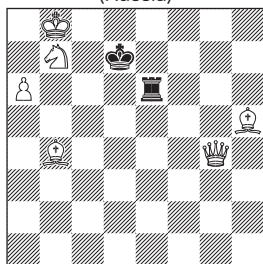
S#5 (7+3)

S249 Daniele Gatti
(Italy)



S#11
b)Ph6→g3 (11+2)

S250 Alexander Pankratjew
(Russia)



S#12 (6+2)

Selfmate

Selfmate Editor

Kohey Yamada (山田康平)

Judge 2018-2020

Diyan Kostadinov (Bulgaria)

☆ S247 には4つのラインから構成される明確なテーマがあります。

☆ S248 は客寄せ。まずこれからトライを。

☆ S249 は白 Ph6 を g3 に移しても別の手順で S#11 になるツインです。長手数ですのでヒント。途中、a) では黒 K を 1 段目ま

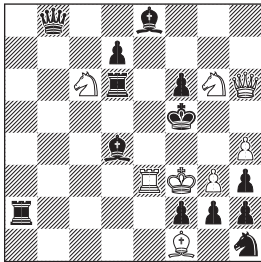
で追いやります。b) は h 列まで追いやります。b) は全部チェックです。

☆ S250 は機械検討なしです。なお、S249 よりグッと易しく、前半 8 手は白フライトを埋めるお膳立ての手順。後半 4 手は Bh5 がカギを握ります。

Issue 86 (S240-243)

☆長手数もあり、解答者2名と減少。

Alexander Pankratjev
Ivan Soroka
S240
C+ (Russia)



S#3 (8+13)

1. Sf8! (2.Qh5+(A) Bxh5+ 3.g4+(B) Bxg4#)
 1...g1=R 2.g4+(B) Rxg4 3.Qf4+(C) Rxf4#
 1...Bxe3 2.Qf4+(C) Bxf4 3.Bd3+(D) Rxd3#
 1...Sxg3 2.Bd3+(D) Se4 3.Qh5+(A) Bxh5#

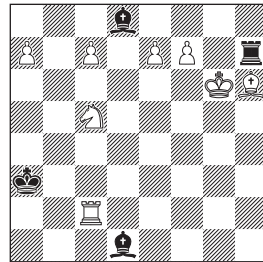
☆鮮やかな Cyclic.

☆初形、e6 へのフライトだけが唯一 Re3 1枚でのカバーですので、そこをもう1枚足す Sf8 がキー。スレット Qh5 ~ g4 は見えやすいと思います。

☆抵抗として白の駒を落とす Bxe3 と Sxg3 が先に見えて、それらは g4 が出ないので、Cyclic に気付くのに時間がかかるかもしれません。

星野: 4つのラインがうまく組み合わせあって、心地よい下位互換。

S241 Victor Zheltukhov
C+ (Russia)

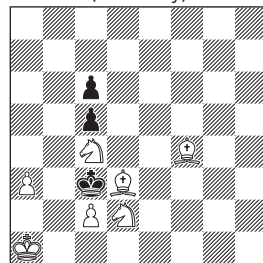


S#5 (8+4)

- 1.a8=Q+ Kb4 2.Bd2+ Kb5 3.e8=B+ Kb6
 4.c8=S+ Kc7 5.Sb7+ Bxc2#

☆詰む形は一つしかないので、電車道。AUW になっていればまだしもです。星野: 確かに何となく追いかけて行ったら、詰んでいた。

S242 Stephan Dietrich
C+ (Germany)



S#8 (7+3)

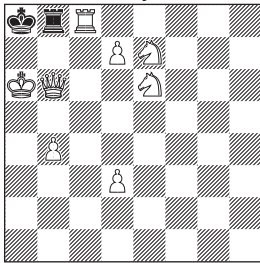
- 1.Be4 Kd4 2.Be3+ Kc3 3.Sb2 c4 4.Bxc6 Kxc2 5.Sb1 c3 6.Be4+ Kb3 7.Bd5+ Kc2 8.Ba2 cxb2#

☆黒 c5 にトドメを刺してもらうために白 Bd3 が大活躍。まずは e4 に移動させて、黒 c4 のときの当たりをさけつつ c6 を落とせるようにします。後半は a2 を埋める動きがポイントです。

星野: 要と見える Pc2 をあっさり取らせる

のがポイントだった。

S243 Daniele Gatti
C+ (Italy)



S#14 (8+2)

- b) Pb4→d4
- c) Se7→d6
- d)+wBa4
- e)Ka6→h5

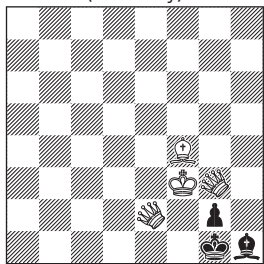
☆正解者なし。クインテットの全手順は以下の通り。

- a) 1.d8=R! Rxc8 2.Qc6+ Kb8 3.Qd6+ Ka8 4.Sc7 Kb8 5.Sc5+ Ka8 6.Qc6+ Kb8 7.Qb5+ Ka8 8.Sb6+ Kb8 9.Sc6+ Kc7 10.Qe5+ Kxc6 11.Rd6+ Kc7 12.Rd4+ Kc6 13.Qb5+ Kc7 14.Sa8+ Rxa8#
- b) 1.d8=Q! Rxc8 2.Qc6+ Kb8 3.Qcd6+ Ka8 4.Sc7+ Kb8 5.Sb5+ Ka8 6.Qd5+ Kb8 7.Sc6+ Ka8 8.Sa5+ Kb8 9.Q8d6+ Rc7 10.Q5c6 Kc8 11.Sa7+ Kb8 12.Qb4+ Rb7 13.Qe8+ Kc7 14.Qb6+ Rxb6#
- c) 1.Sb5! Rxc8 2.Sec7+ Rxc7 3.d8=Q+ Rc8 4.Qc6+ Kb8 5.Qdd6+ Rc7 6.Qe4 Kc8 7.Qf8+ Kd7 8.Qee7+ Kc6 9.Qa8+ Rb7 10.Ka5 Kd5 11.Qg8+ Kc6 12.Qf6+ Kd7 13.Qfd8+ Kc6 14.Sa7+ Rxa7#
- d) 1.Sf5 Rxc8 2.Bc6+ Rxc6 3.d8=Q+ Rc8 4.Qc6+ Kb8 5.Qdd6+ Rc7 6.Qe5 Kc8 7.Qa8+ Kd7 8.Qd8+ Kc6 9.Qe8+ Rd7 10.Ka5 Kb7 11.Qeb8+ Kc6 12.b5+ Kd5 13.Sf4+ Kc5 14.Qa7+ Rxa7#
- e) 1.Qc6+ Ka7 2.Rc7+ Rb7 3.d8=Q

- Rxc7 4.Qca8+ Kb6 5.Sd5+ Kb5 6.Qdb8+ Rb7 7.Qe8+ Rd7
- 8.Qa7 Kc6 9.Sec7 Kd6 10.Qg6+ Ke5
- 11.Qg5+ Kd6 12.Qh6+ Ke5 13.Qa1+ Kf5 14.Qh7+ Rxh7#

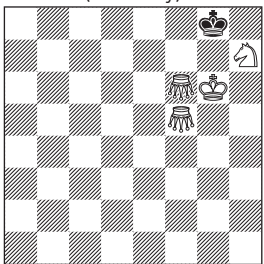
☆ K の位置が違う e) はさすがにがらっと変わりますが、それ以外は基本的な戦略は似ており、Q を c6 に据えて局面をコントロールしていきます。c) と d) の最終手は同じで、途中もちょっと似ているのですが、それにしても 5 種類の違う手順を同手数で限定された手順で納める、というのはかなり奇跡的に思えるのですが、どうなのでしょう。世界的な評価を知りたいところです。

F1056 Stephan Dietrich
C+ (Germany)



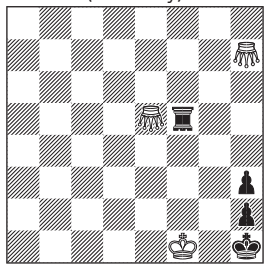
#4 (4+3)
Sparrow e2 g3

F1057 Stephan Dietrich
C+ (Germany)



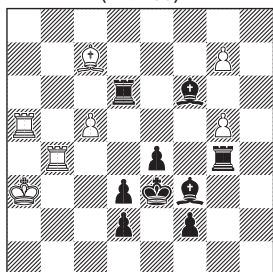
#7 (4+1)
Grasshopper f5 f6

F1058 Stephan Dietrich
C+ (Germany)



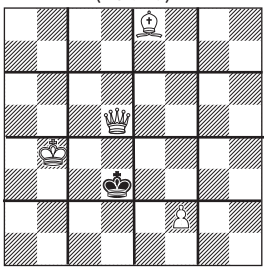
#7 (3+4)
Grasshopper e5 h7
Rook-Hopper f5

F1059 Pierre Tritten
C+ (France)



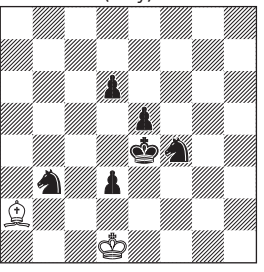
H#2 (7+9)
b)bRd6→d5
Breton AntiCirce

F1060 Eligiusz Zimmer
C+ (Poland)



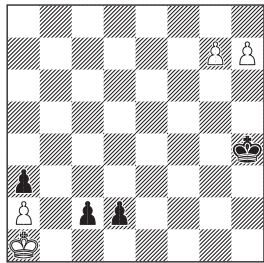
H#2.5 2 Sols (4+1)
Grid

F1061 Vito Rallo
C+ (Italy)



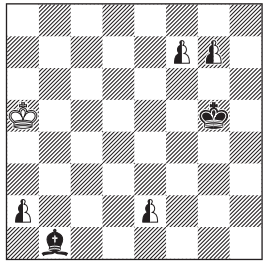
H#3.5 2 Sols (2+6)
Masand

F1062 Sébastien Luce
C+ (France)



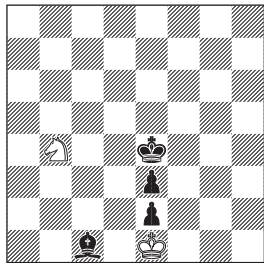
H#4 (4+4)
Virrey

F1063 Sébastien Luce
C+ (France)



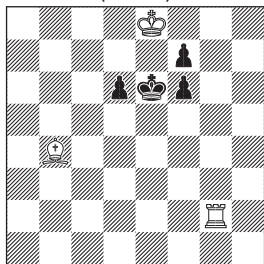
H#4 (1+2+4)
Virrey

F1064 John Rice
C+ (UK)



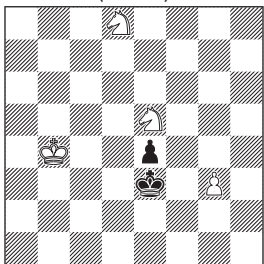
H#4 (2+4)
b) wSb4→b3
Köko

F1074 Slobodan Šaletić
C+ (Serbia)



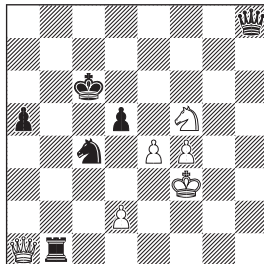
H=3 (3+4)
b) H#2

F1075 Slobodan Šaletić
C+ (Serbia)



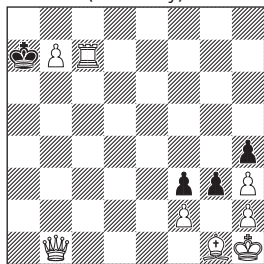
H=4 (4+2)

F1076 Borislav Gadjanski
C+ (Serbia)



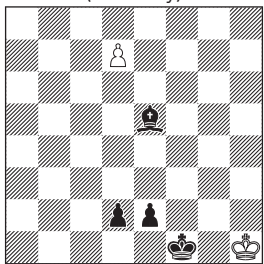
HS#4 2 Sols (6+6)

F1077 Andreas Thoma
C+ (Germany)



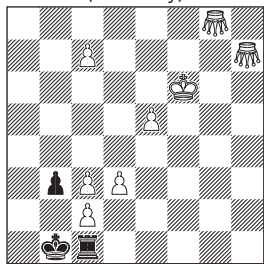
HS#4 2 Sols (8+4)
AntiAndernach

F1078 Andreas Thoma
C+ (Germany)



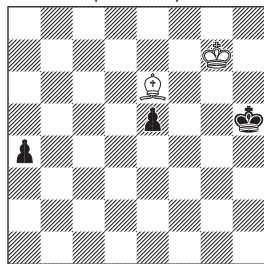
HS#4 (2+4)
AntiAndernach

F1079 Andreas Thoma
C+ (Germany)



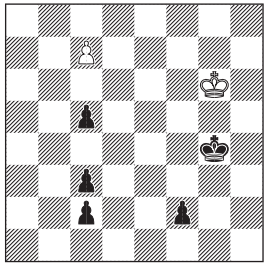
HS#5 (8+3)
AntiAndernach
Grasshoppers g8 h7

F1080 Ľuboš Kekely
C+ (Slovakia)



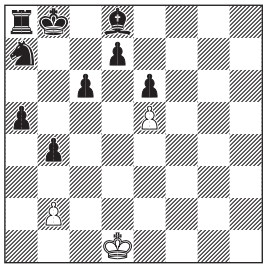
SH#6 (2+3)
b) wRe6

F1081 Sébastien Luce
C+ (France)



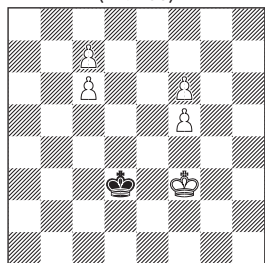
SH#25 (2+5)
Virrey
Alphabetical Chess

F1082 Ľuboš Kekely
C+ (Slovakia)



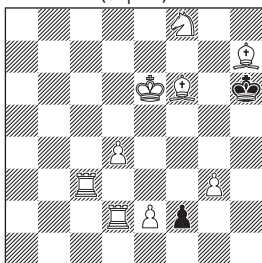
SS++27 (3+9)

F1083 Sébastien Luce
C+ (France)



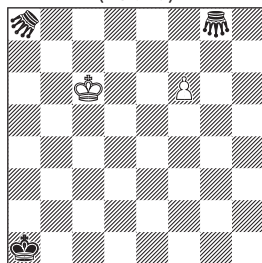
Ser=21 (5+1)
Virrey
Alphabetical Chess

F1084 Kankuh Kobayashi
C+ (Japan)



SH=3 4 Sols (9+2)

F1085 Eligiusz Zimmer
C+ (Poland)



SH=10 (2+3)
Grasshopper g8 Hamster a8

Fairy

Fairy Editor

Vlaicu Crisan (Romania)

Judges 2019

Paul Răican (Romania)

Many thanks to the composers who answered to our request and submitted their originals! We are able to publish 30 originals in this last issue of 2019. I am happy to welcome Borislav, one of world's leading fairy experts! Composers, please continue to strongly support our fairy column in the next year as well.

We start with three direct movers, all by Stephan. In order to solve them, please bear in mind that Black should not be allowed more than one move. In **F1056** there is just one Sparrow move, but in the next compositions both white Grasshoppers will move.

After this gentle warming up, please be prepared for the following 9 helpmates. In Pierre' s **F1059**, tested with Winchloé, the sequence 1.Bxg5[>Bf8][-bPd2] gxf8=B[>Bc1][-wBc1] is not allowed. In **F1060** Eligiusz shows two surprising ideal mates in echo. In one of the solutions from

F1061, the wBa2 is actually not needed – how would you assess such a problem? Sébastien introduces a new fairy condition called Virrey: a Pawn promotes to Rook on a and h files, to Knight on b and g files, to Bishop on c and f files, to Queen on d file and to ViceKing (Fers + Visir) on e file. I think all his entries are solver-friendly, so please give them a try! John' s amazing quartet has in common the same stipulation (H#4) and same Kings' position (Ke1 – Ke4). I will give some hints for the solvers. The white King mates in **F1064** and the white Queen (!) in **F1065**. The white Queen mates also in two phases and plays a prominent role in the third one in **F1066**. In **F1067** there are two swaps in a) and four captures in b).

I expect you will be eventually able to solve all of the following 8 helpstalemates. The next four helpselfmates are more difficult. In the highly original **F1076**, the placement of pieces Kc6-Kf3, Qa1-Qh8, Sc4-Sf5 and Pe4-Pd5 should lead you to the main theme: "7 pairs of point reflection moves with opposite colors" . Andreas sends his researches on AntiAndernach Chess condition. In **F1077** the black pawn g3 will promote twice at f1 into a white Queen. In **F1078** the black King becomes

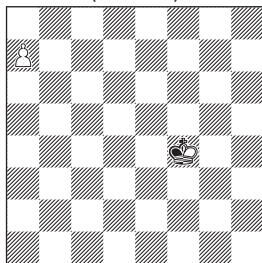
the front piece of a black battery activated in the last move. In **F1079** there is an unexpected zugzwang mate.

Already tired? Then the series will offer some relief. Promotions occur in five of the problems, with the last one showing an amusing black sarcophagus. The black Hamster can't play null moves, which explains the stalemate in **F1085**.

Please don't forget to send your comments to the originals – the composers love to receive your feedback! I wish all the readers a Happy New Year and successful 2020.

Issue 86 (F984-1019)

F984 Karol Mlynka
C+ (Slovakia)



H#2 (1+0+1)
b) nKc3 c) wPe7 d)=c)+nKg3
Neutral King f4
Patrol

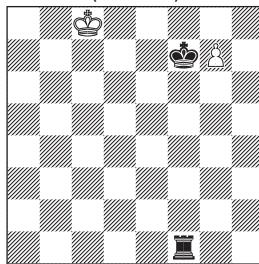
- a) 1.nKg3 a8=Q 2.nKh2 Qg2#
- b) 1.nKb2 a8=Q 2.nKa1 Qa2#
- c) 1.nKg5 e8=Q 2.nKh6 Qg6#
- d) 1.nKf2 e8=Q 2.nKe1 Qe2#

Author: Echo model-mates after promotions in a two-men minimal

Sunouchi: I'm not sure my solutions are correct.

Crisan: They are correct, Seiichiro! A paradox: the white Queen patrolled by the neutral King may capture its patroller.

F985 Ľuboš Kekely
C+ (Slovakia)



H#2 2 Sols (2+2)
Checkless Chess

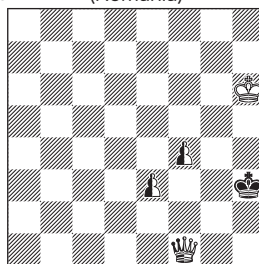
- 1.Rh1 Kd7 2.Rh7 g8=Q#
- 1.Ke7 Kc7 2.Rf7 g8=S#

Author: Quartet. Minimal.

Sunouchi: Side by side are useful on Checkless-chess.

Crisan: Two different promotions in Wenigsteiner. In the final positions Black is mated because all legal moves would deliver an illegal check to the white King.

F986 Éric Huber
C+ (Romania)



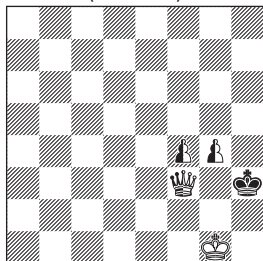
H#2 2 Sols (1+1+3)
4 Total Invisibles
Neutrals

- 1.exf2 Kg5 2.fxg1=nQ nQgg2#
Invisibles on f2 g1 g2 and g3/g4;
Invisible on g3/g4 cannot be a black R/Q because of wKg5
- 1.fxg3 nQf4 2.gxh2 TI~xh2#
Invisibles on g3 h2 g2 and g5; Invisible g2 is a white Rook.

Editor: Nobody could solve this.

Crisan: Two Invisibles are annihilated by the black Pawns, the other two must be somehow revealed. In the end, only the identity of one Invisible is actually revealed, but the remaining Total Invisible can't stop the mate.

F987 Éric Huber
C+ (Romania)



H#2 (1+1+3)
b/c) nQf3→e6/e3 d) nPf4→g3
4 Total Invisibles
Neutrals

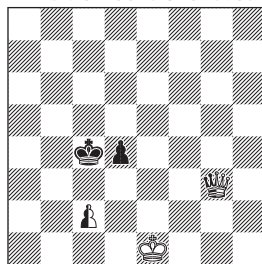
- a) 1.TI~xg4 nQxg3+ 2.nQe1 TI~xf4#
 mate by Sg2xf4
- b) 1.fxg3 gxh5 2.TI~xg3 TI~xh5#mate by
 discovery check Rf5xh5
- c) 1.gxf3 TI~xf3 2.fxg3 TI~xg3#
 mate by Qf3xg3 – the invisible unit
 cannot be a white Rook!
- d) 1.Qf4 Kf1 2.gxh2 TI~xh2#
 mate by Rh2, the 4th Invisible is not
 defined.

Editor: Nobody could solve this.

Crisan: In a) the Total Invisibles are on g3 (captured by the nQ), g4, g2 and f1. The capture Sg2xf4 demonstrates that the black Invisible on g4 can't be a Queen or a Rook, hence the mate. In b) two Invisibles are captured on g3 and h5. The third black Invisible captures on g3, so there must be a white Invisible on f5. The capture on h5 demonstrates the Invisible is a white Rook. In c) two Invisibles are captured on f3 and g3. There is another

Invisible on f2, which can't be a black Queen, Bishop or Pawn. The Invisible playing from f3 to g3 is therefore a white Queen. Finally, in d) there are two Invisibles on f2 and h2. The last move could be either Rg2xh2 or Q/Rh1xh2.

 Éric Huber & Vlaicu Crisan
F988C+ (Romania)
Invisible Rooks & Castles



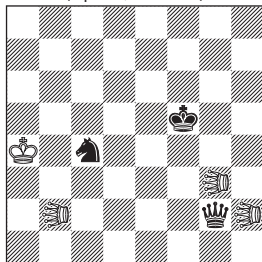
H#2 2 Sols (1+2+2)
3 Total Invisibles
Neutrals

- 1.nQd6 0-0 2.cxb1=nQ Rc1#
 Invisibles f2, wRh1, b1
- 1.nQf4 TI~xc2 2.Kd3 0-0-0#
 Invisibles wRf2, e3, wRa1

Editor: Nobody could solve this.

Crisan: The castles reveal the identity of one Invisible, while the second is placed on f2. The nPc2 either captures or is captured by the third Invisible. With bPd4 there is a cook: 1.cxb1=nQ TI~ 2.nQb6 TI~xd4# in which the white Invisible can be either a Rook or a Queen playing first on d1.

F989 Luis Miguel Martin
Sébastien Luce
C+ (Spain, France)



H#2 4 Sols (4+3)
Locust b2, g3, h4

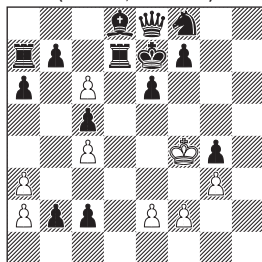
- 1.Qh3 LOxh3-h4 2.Se5 LOxe5-f6#
- 1.Sd2 LOxd2-e2 2.Kf6 LOxg2-f2#
- 1.Se5 LOxe5-d6 2.Qg3 LOxg3-f4#
- 1.Ke4 LOxg2-f2 2.Sb6+ LOxb6-b7#

Authors: Four mates by the Locusts.

Sunouchi: Encircle the defenseless King with Locusts.

Crisan: In the first solution L0g3 guards g5, while in the third solution L0b2 guards e5. A very neat miniature!

F990HC+ Igor Vereshchagin
Andrey Frolkin
(Russia, Ukraine)



H#2 b) wPc6→h6 (8+14)
Maximum number of
Total Invisibles

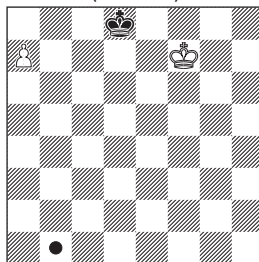
- a) 1.bx(TI)a1=B! c7 2.Bf6 c8=S# (1 TI)
- b) 1.cx(TI)d1=R h7 2.Rd6
hx(TI)=g8=S#(2 TIs)

Editor: Nobody could solve this.

Crisan: The mixture of retro analysis with

Total Invisibles is here shown for the first time! The number of pawn captures establishes the maximum number of available [total] invisibles.

F991 Karol Mlynka
C+ (Slovakia)



H#2.5 (2+2)
b) wKh7 c) la6 d) bKa8
Imitator b1

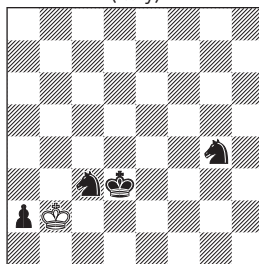
- a) 1...a8=B[Ib2] 2.Kc8[Ia2] Bb7[Ib1]+
3.Kd8[Ic1] Ke7[Ib1]#
- b) 1...a8=S[Ib2] 2.Ke8[Ic2] Sc7[Ie1]+
3.Kf8[Ic1] Kg7[Ie1]#
- c) 1...a8=Q+[Ia7] 2.Kd7[Ia6] Qc6[Ic4]+
3.Kd8[Ic5] Ke8[Ib6]#
- d) 1...Kf8[Ib2] 2.Kb7[Ic1] Ke8[Ib1]
3.Kc8[Ic2] Kd7[Ib1]#

Author: Imitator, 4 royal mates and 3 different promotions in a Wenigsteiner.

Editor: Nobody could solve this.

Crisan: Black can't parry the mate due to the absence of a legal Imitator move.

F992 Vito Rallo
C+ (Italy)



H#3 2 Sols (1+4)
Masand

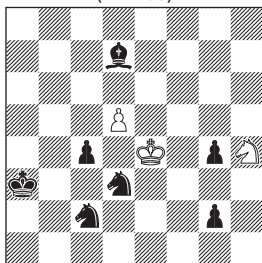
1.a1=Q+ Kb3 2.Qd1[g4=wS]+ Ka3 3.Kc2
Se3[d1=wQ]#
1.Se3 Ka3 2.a1=Q[c3=wS]+ Kb4
3.Sc2[a1=wQ]+ Qd1[c2=wS]#

Author: Promotion, Change of black-white
batteries and double check.

Sunouchi: Moves of white K is humorous
as a decoy.

Crisan: Lovely Masand motivated play.

F993 Pierre Tritten
C+ (France)



H#3 b) wBh4 (3+7)
KoBul Kings AntiCirce

a) 1.Bb5 Kf5 2.g1=S Kf6 3.Sf3
Sxf3[a3=rS][wSf3 → b1]#
b) 1.Sdb4 Ke5 2.g1=B Kd6 3.Bf2
Bxf2[a3=rB][wBf2 → c1]#

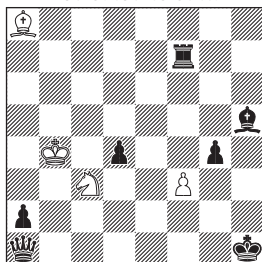
Author: Expected solutions would be white
Knight capture black Bishop (white Bishop
capture black Knight), which fails because
black Pawn g2 can occupy white Knight
rebirth square (no possibility to guard or
block b1).

Editor: Nobody could solve this.

Crisan: The whole point of the solution
is that a) 4.rS:b1[f6=rS][brSb1 → g8]??
and b) 4.rB:c1[d6=rB][brBc1 → f8]??
are illegal self-checks due to both fairy
conditions. An exquisite interpretation,
typical for Pierre' s innovative ideas!

Andreas Thoma
(Germany)

F994
C+ Dedicated to Jutta



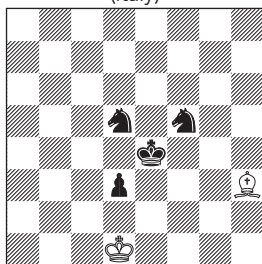
H#3 (4+7)
a) Circe b) Chameleon Circe

a) 1.Qxc3[+wSg1]+ Kb5 2.Qxf3[+wPf2]
Sxf3[+sDd8] 3.Qxa8[+wBf1] Bg2#
b) 1.dxc3[+wBc1] Be3 2.Qg1
Bxg1[+sSb8] 3.Sd7 f4#

Sunouchi: (a) is quite delightful. I can' t
solve (b).

Crisan: Both a) 4.K:g2[+wBf1]?? and b)
4.K:g1[+wRa1]?? are illegal self-checks.
I really can' t say which of the twins I like
more!

F995 Vito Rallo
C+ (Italy)



H#3.5 2 Sols (2+4)
Masand

1...Ke1 2.d2+ Kf2 3.d1=Q Kg2
4.Sde3[d1=wQ][f5=wS]+ Qd4[e3=wS]#
1...Bh3-g4 2.d2 Kc2 3.d1=Q[g4=bB]
[d5=wS]+ Sc3[d1=wQ]+ 4.Ke3
Qf3[g4=wB][f5=wS]#

Author: Miniature, Cross Chess, Double

1.Kf1 Kc2 2.Sb4[a2=bP]+ Kd2 3.a1=Q
Ke3 4.Sd5+ Kf3 5.Qd1[d5=wS]+
Se3[d1=wQ]#

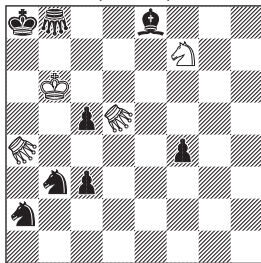
1.Ke3 Kc2 2.Kd4 Kb3 3.Sc1[a2=bP]+ Ka4
4.a1=Q[c1=wS]+ Sb3[a1=wQ]+ 5.Kc4
Qd4#

Author: Promotion, Change of black-white
batteries and double check.

Editor: Nobody could solve this.

Crisan: I like more the second solution
with the unexpected mate in the middle of
the board.

F999 Eligiusz Zimmer
C+ (Poland)



#2 (4+8)

Contra-Grasshoppers a4, d5
Grasshopper b8

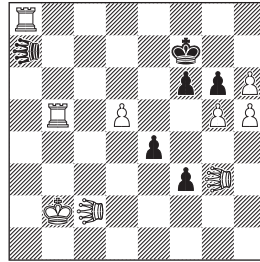
1.Se5? [2.Sc6#] 1...Sb4 2.CGe4# 1...Bf7
2.CGa5# but 1...Gb5!

1.Sd8! [2.Sc6#] 1...Sb4 2.CGe4# 1...Bf7
2.CGa5# 1...Gb5 2.CGxe8#

Editor: Nobody could solve this.

Crisan: The unprovided move 1...Gb5
creating a flight should immediately guide
the solver to the threat 2.Sc6#. The
mutual CG batteries are very interesting!

Jean-Marc Loustau
F1000 (France)
C+ Ded. to Vlaicu Crisan



#2 (9+6)

a) In Winchloe we trust
b) We trust in Popeye
Locust a7 c2 g3
AntiCirce

a) Winchloe is my God

1.Kc1! [(1... Ke7) 2.Rb7#]

1... fxg5(g7) 2.LOxe4-f5(LOf8)# A

1... gxh5(h7) 2.LOxf3-e3(LOe8)# B

b) My God is Popeye

1.Kb1! [(1... Ke7) 2.Rb7#]

1... fxg5(g7) 2.LOxf3-e3(LOf8)# B

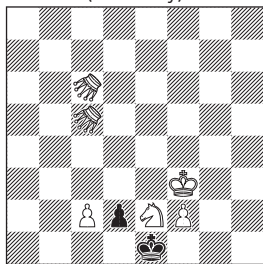
1... gxh5(h7) 2.LOxe4-f5(LOe8)# A

Author: Reciprocal change, based only
on the different implementation in the 2
solving programs of the rebirth of a Locust
in AntiCirce.

Editor: Nobody could solve this.

Crisan: Thank you, Jean-Marc, for the
dedication. This problem should raise a
smile on our faces, as our fairy column
reached a significant milestone: 1000
published originals. The message is simple
and appropriate for this special occasion:
each of us can support either solving
program, but the creativity of chess
composers has no limits!

F1001 Stephan Dietrich
C+ (Germany)



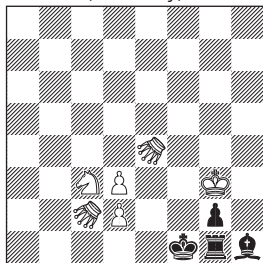
#6 (6+2)
Double-Grasshopper c5, c6

1.Ke3! Kd1 2.Sd4 Ke1 3.DGc3 Kd1 4.DGe4
Ke1 5.DGc3 Kd1 6.DGcc1#

Author: DG play on c-file.

Editor: Nobody could solve this.
Crisan: In the final position DGe4 mates via b1. The black King can't capture on c1 because it will be checked via c4 and can't return on e1 because it will be checked via c3. A very impressive sequence of moves!

F1002 Stephan Dietrich
C+ (Germany)



#7 (6+4)
Double-Grasshopper c2, e4

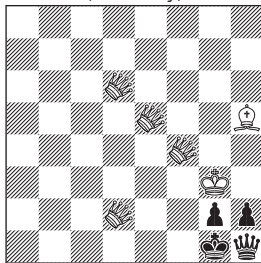
1.Kf3! Ke1 2.DGg4 Kf1 3.Sd1 Ke1 4.Sf2+
Kf1 5.DGc2 Ke1 6.Ke3 Kf1/Rf1 7.DGc4#

Editor: Nobody could solve this.

Crisan: This problem can be also viewed as an example of the new German school. The direct attack 1.DGc4? fails due to 1...Ke1! The main plan 1.Sd1? is too early

due to 1...Ke2! After a preparatory plan safeguarding e2, the main plan can be executed. In the final position DGc4 guards f1 via f4, while DGe4 guards e1 via b4.

F1003 Stephan Dietrich
C+ (Germany)



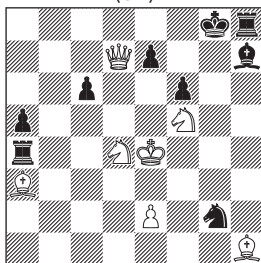
S#9 (6+4)
Moose d2, d6, e5, f4

1.Md7! Kf1 2.Me1+ Kg1 3.Kh3 Kf2
4.Mfd1+ Kg1 5.Md3 Kf2/Kf1 6.Be2+ Kg1
7.Bg4 Kf2/Kf1 8.Me2+ Kg1 9.Mxh2 Qxh2#

Editor: Nobody could solve this.

Crisan: Another enjoyable problem for Conflictio fans: the four mooses must help Santa Klaus (wK) reach the edge where it could be mated by Merry Christmas (bQ)!

F1004 Christopher Jones
C+ (UK)



HS#3.5 (7+9)
b) bSg2→e1

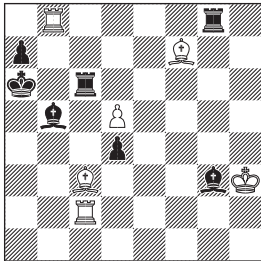
(a) 1...e5 2.e3 exd4 3.Qxd4 Se1 4.Qc4+
Rxc4#

(b) 1...e6 2.Bf3 exf5 3.Qxf5 Sg2 4.Qg6+
Bxg6#

Sunouchi: Cool bS behind the show for wQ...

Crisan: I simply love this paradoxical problem, with the bS surprisingly playing to the square where it will be shifted in the twin!

F1005C+ Petko Petkov
(Bulgaria)
In memoriam to V. Nestorescu



HS#4 b) -bBg3 (6+7)
Anda

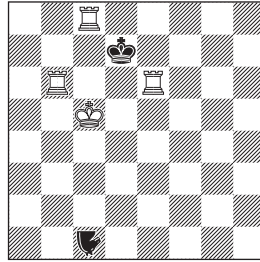
- a) 1.Rg2!! Bf1! 2.d6 Bxg2=nB+!!
3.nBf1=wB+! Rc4 4.B7xc4=nB+!
nBxf1=bB#
- b) 1.Bh5!! Rh6! 2.Bb4 Rxh5=nR+!!
3.nRh6=wR+! Bc6 4.Rcxc6=nR+!
nRxh6=bR#

Author: HS# in a logical style with effects typical of the Anda condition only.

Editor: Nobody could solve this.

Crisan: In a) bBb5 becomes white and wBf7 becomes black, while in b) bRc6 becomes white and wRc2 becomes black. The pinned neutral pieces have no choice but capture the pinning pieces, hence turning to black. The best helpselfmate with Anda I have ever seen.

F1006 Václav Kotěšovec
C+ (Czech Republic)



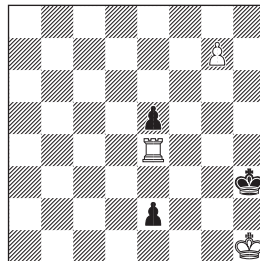
HS#8 2 Sols (4+2)
Nightrider c1

- 1.Rb1 Nf7 2.Kb4 Nd6 3.Rd8+ Kc6 4.Kb3
Kb5 5.Ka2+ Ka4 6.Ka1 Nf5 7.Rd4+ Ka3
8.Re3+ Nxe3#
- 1.Re1 Ne2 2.Rbb8 Ke6 3.Kb6 Kd5 4.Rd8+
Kc4 5.Kb7 Kb5 6.Ka8+ Ka6 7.Rd5 Nf4
8.Re6+ Nxe6#

Editor: Nobody could solve this.

Crisan: Even after finding the critical position with the forced S#1, finding the whole solution requires a lot of precision! Two splendid move sequences, with amazing technical accuracy.

F1007 Slobodan Šaletić
C+ (Serbia)



H=2 2 sols (3+3)

- 1.e1=S g8=R 2.Sg2 Rxc2=
1.e1=B g8=Q 2.Bg3 Qb3=

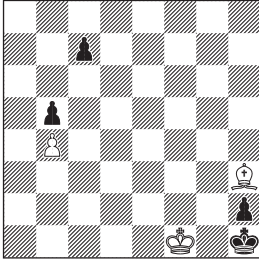
Author: Bicolor AUW.

Sunouchi: Efficient work with AUW, and Qb3 is nice.

Kobayashi: Beautiful AUW!

Crisan: Four correct answers: congratulations! This surely comes as a relief after the difficult problems from the beginning of the set.

F1008 Slobodan Šaletić
C+ (Serbia)



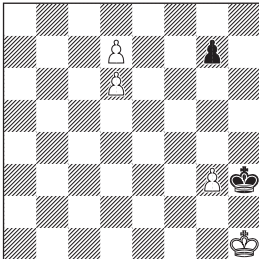
(*) H=2 (3+4)

(*) 1...Bc8 2.c6 Bb7=
1.c5 Be6 2.cxb4 Bb3=

Sunouchi: Elegant pair of solutions including a pin.

Crisan: Turning a pin into a block using a Bishop.

F1009 Slobodan Šaletić
C+ (Serbia)



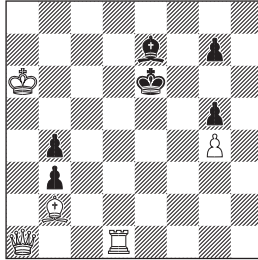
H=2 2 Sols (4+2)

1.g5 d8=B 2.g4 Bh4=
1.g6 d8=Q 2.g5 Qxg5=

Author: Tempo in the second solution.
Sunouchi: It's friendly for us to learn stalemate.
Kobayashi: Black tempo.

Crisan: There is also a choice of the white promotion.

F1010 Slobodan Šaletić
C+ (Serbia)



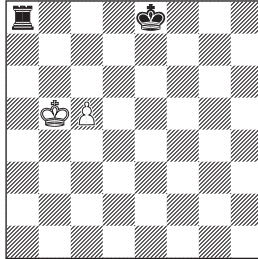
(*) H=2 (5+6)

(*) 1...Qa4 2.g6 Qe8=
1.Bf8 Qb1 2.Ke7 Qg6=

Sunouchi: Q in a faraway place must approach.

Crisan: Two black pieces (bBe7 and bPg7) can initially move. In the set play, the pawn is auto-blocked and the Bishop is pinned, while in the real play the Bishop is incarcerated and the Pawn is blocked.

F1011 Slobodan Šaletić
C+ (Serbia)



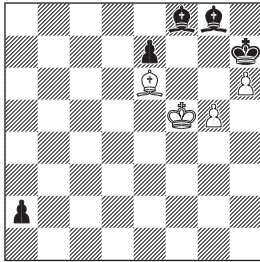
H=3 b) wKc7 (2+2)

a) 1.0-0-0 c6 2.Rd6 c7 3.Rc6 Kxc6=
b) 1.Ra7+ Kd6 2.Kd8 c6 3.Rd7+ cxd7=

Author: Chameleon-echo. Ideal stalemates.
Sunouchi: Pretty problem with Chameleon echo.

Crisan: Please note the bR is captured in a) by the wK and in b) by the wP.

F1012 Slobodan Šaletić
C+ (Serbia)



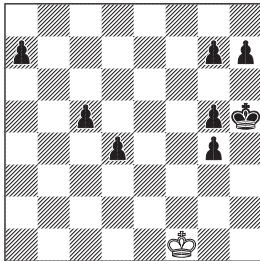
H=3 b) -bPa2 (4+5)

- a) 1.a1=B Kg4 2.Kg6 h7 3.Bag7 hxg8=Q=
b) 1.Kh8 h7 2.Bg7 hxg8=B 3.Bh6 gxh6=

Sunouchi: Brilliant work with a beautiful wreath.

Crisan: A more challenging helpstalemate, worth solving!

F1013 Slobodan Šaletić
C+ (Serbia)



H=8 (1+8)

- 1.a5 Ke2 2.a4 Kd3 3.a3 Kc4 4.a2 Kxc5
5.a1=R Kxd4 6.Ra6 Ke3 7.Rh6 Kf2 8.g6 Kg3=

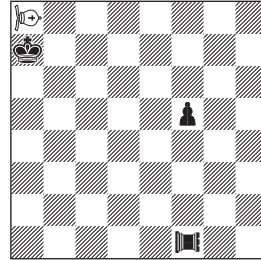
Author: Ideal stalemate.

Sunouchi: Promote to be R, and shut it up.

Crisan: Rex Solus problems are always funny!

René J. Millour
(France)

F1014
Ded. to Wolfgang WILL



H=16 (1+3)

Pao f1, Vao a8
11+13 Invisibles

- 1.PAf4 VAc6 2.PAXf7 VAe4 3.f5(x)g4
VAb7 4.g4(x)h3 VAF3 5.h3(x)g2 VAd1
6.g2(x)h1=PA VAh5 7.PAhxh7 VAXe8
8.PAhxd7VAXb5 9.PAd4 VAe2 10.PAc4
VAXc4 11.Kb6 VAe6 12.Kc5! VAb3 13.Kb4
VAXf7 14.Ka3 VAXa2 15.Kb2 VAXg8 16.Ka1
Kc2=

Author: The first white moves are mysterious. However, with hurdle-PAf7, **7...VAh5-e8 is a capture** and, with hurdle-PAd7, 8...VAe8-b5 is a capture! The capturing move 10...VAe2xPac4 needs a hurdle on d3, present from the beginning because there is no I-move in the solution. Thus, at 10th move and not earlier, we deduce that, with hurdle-d3, **9...VAb5-e2 was a capture!** Thus, a piece was on e2 and, with hurdle-e2, **5...VAF3-d1 and 6.VAd1-h5 were 2 captures!** Remember, **we have now an Id3.**

13...VAb3xPAf7 needs a hurdle, not on c4 or e6, visited at 10th and 11th moves, thus necessarily on d5, a hurdle also present from the beginning. Consequently, at 13th move and not earlier, we deduce that, with hurdle-d5, the **VA-moves on e6, b3, a2, g8 were 4 captures!** Remember, **we have now an Id5** and, with this hurdle-d5, **2...VAc6-e4, 3...VAe4-b7 and 4...VAb7-f3 were 3**

captures! A piece was on b7 and, with hurdle-b7, **1...VAa8-c6 was a capture!**

It is now clear that **the 13 stipulated bIs were annihilated on c6, e4, b7, f3, d1, h5, e8, b5, e2, e6, b3, a2 and g8!** All diagonal P-moves are captures and pieces were present on f3, f5, h5, f7 and d5, making that the 9 first black moves were 9 captures and **9 wIs were destroyed on f4, f7, g4, h3, g2, h1, h7, d7 and d4!** If these 13 bIs and 9 wIs are removed, **Id3 and Id5 are the 2 last wIs!**

12.Kc5 shows that Id5 cannot be the wK! Thus, when the 13th bI disappears, in other words at 15th move and not earlier, **the wK is revealed on d3!**

Crucial hurdles are ascertained on d3 and d5 only at the end of the solution, forcing retroactively a lot of captures! The first diagram alongside shows the location of the 28 pieces before the solution! Only Id3=wK is revealed, 23 Is are never revealed but we are sure 22 of them are captured! 24 captures if we count the given bP and bPA. The bK-moves show that wid5 is B, P, PA or VA and, at the end, VAg8 is very useful: thanks to hurdle-d5 it guards a2! Thereby, with wKc2, wVAg8, wId5 and bKa1, **Stalemate is really ascertained!**

Traps!

The bK visits c5 to prove that Id5 is not the wK and, on the way to a1, avoids c3 because Id3 is the wK!

Black must really capture 9 wIs. For example, instead of PAD7xd4-c4, if PAD7-c7-c4 is played a wI is not captured, thus an unrevealed wI is possibly on d3, the unrevealed wK being somewhere else on the board. In this case a final Stalemate is by far not ascertained!

"1+3 = 4 pieces" are announced and at the end "3+1 = 4 pieces" are present! This "wenigsteiner to wenigsteiner" consideration deserves to be mentioned,

being a surprising point when in reality we start with 28 pieces!

Long trips by wVA in 15 moves, bP in 8 moves with promotion, bK in 6 moves via c5!

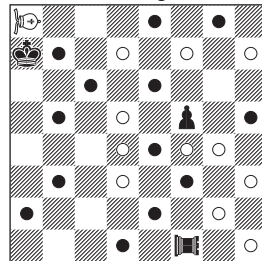
Very intense use of hurdles to ascertain retroactively a lot of captures!

Not less than 24 Is. A substantial Wenigsteiner very typical of the I-system!

Editor: Nobody could solve this.

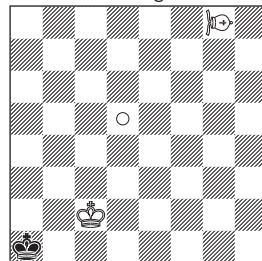
Crisan: Please have also a look at the diagrams in order to follow the above play:

Initial diagram



(12+16)

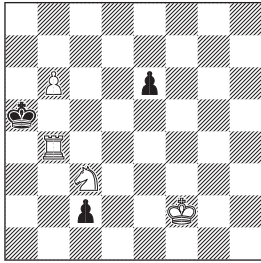
Final diagram



(3+1)

A monumental conception, which will undoubtedly be a serious contender for winning the 2019 Wenigsteiner tournament!

F1015 Slobodan Šaletić
C+ (Serbia)



SH#4 2 Sols (4+3)

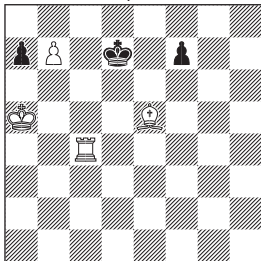
- 1.c1=S 2.Sb3 3.Sc5 4.Sa6 Rb5#
1.c1=R 2.Rd1 3.Rd6 4.Rxb6 Ra4#

Author: Model mates.

Sunouchi: Quite easy to make us happy.

Crisan: Is anyone able to show the same mates with less pieces?

F1016 Akira Uchida
C+ (Japan)



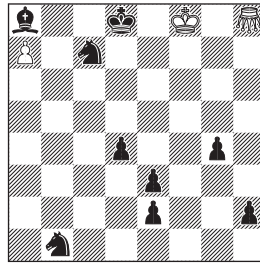
SH#11 (4+3)

- 1.f6 2.fxe5 3.e4 4.e3 5.e2 6.e1=R 7.Re6
8.Rc6 9.Kc7 10.Kb8 11.Rc8 bxc8=Q#

Sunouchi: Delete B, and promote to be devoted R.

Crisan: The bK needs a shield and then the shield must be destroyed. A neat Excelsior!

F1017 Sébastien Luce
C+ (France)



Ser=-20 Grasshopper h8 (3+9)

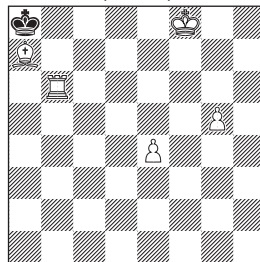
- 1.Gh1 2.Ga1 3.Gxa8 4.Ga6 5.a8=S 6.Sxc7
7.Sd5 8.Sxe3 9.Sxg4 10.Sxh2 11.Sf3
12.Sxd4 13.Sxe2 14.Sc3 15.Sxb1 16.Sc3
17.Sa4 18.Ga3 19.Ga5 20.Sb6=

Author: Four corners of white Grasshopper, followed by a Rundlauf of white Knight of promotion.

Sunouchi: Nobody could solve this.

Crisan: I love the final position. This problem is a very nice follow-up of the article written by Sébastien in our pages.

F1018 Slobodan Šaletić
C+ (Serbia)

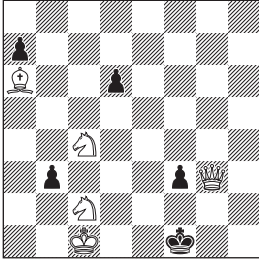


(*) SH=9 (5+1)

- (*) 1...Bb8=
1.Kxa7 2.Kxb6 3.Kc5 4.Kd4 5.Kxe4 6.Kf5
7.Kg6 8.Kh7 9.Kh8 g6=

Continued on p.48

Vlaicu Crisan, Éric Huber
R279 Michel Caillaud
 (Romania x2, France)



-6 & S#1 (5+5)
 Proca Retractor
 Assassin Circe

Retro

Retro Editor

Naoki Matsuzaki (松崎直樹)

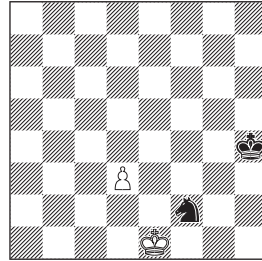
Judge 2019-2020

Thomas Brand (Germany)

☆今回は Retractor 1 作で、難しめです。
 R279は Champagne Tourney 2019 (テーマは Bristol) の 2nd HM の作者とジャッジによる合作で、同作をさらに発展させたものとなります。このルールではKのあるマスが再生位置となる駒に相手の駒が利いてもチェックとなります。序盤は白駒が初形位置にある黒駒を取って消えた手を繰り返し逆算してbKを動かしていきます。白を詰ます黒駒は-5手目に登場します。この手は黒駒を取った白駒、取られて再生された黒駒、その黒駒に排除された黒駒の3つが関連しますので、見えにくいと思います。発生した黒駒が白駒に利いてチェックがかかるようにすること、その黒駒を戻すと別の白駒に利くこと、bKが逃げられないようにすること等を考える必要があります。最後はwSでチェックし、黒の応手で白が詰む形にします。解答をお待ちしています。

Issue 86 (R262-270)

R262 Andreas Thoma
 (Germany)



-10 & #1 (2+2)
 Proca Retractor
 AntiCirce Calvet

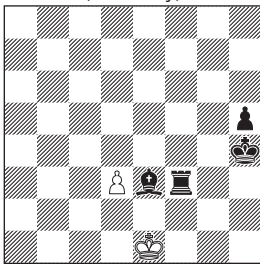
-1. Ke1xRd1(Ke1) Rd2-d1+ -2. Ke2xSf1(Ke1) Rd1-d2+ -3. Ke1-e2 Rd2-d1+ -4. Ke4xBd5(Ke1) Bg8-d5+ -5. Ke3-e4 S~-f1+ -6. Ke2-e3 Rd1-d2+ -7. Ke1-e2 Rd2-d1+ -8. Kf7xSe8(Ke1) Bh7-g8+ -9. Kg6-f7 Bg8-h7+ -10. Kf5-g6 & 1. Kg4#

e8を塞いでwK単駒で詰ますのだが、bKが離れているので、チェックされた局面に戻しながら近づけるように予めbBをg8に戻しておく。BとSのダブルチェックを逆算

するために B を S の再生位置に戻すという手順は、これまでに何度も登場している。

Wenda: Though single elements are well known the result is an elegant „Wenigsteiner “ with KK-mate. The restriction on Calvet-type seems to be unnecessary as no uncaptures on a square of origin occur in the solution.

R263 Andreas Thoma (Germany)



-9 & #1 (2+4)
 Proca Retractor
 AntiCirce Cheylan
 No Forward Defense

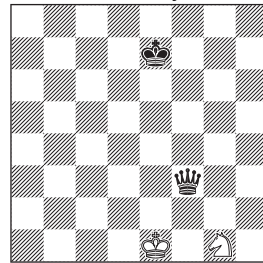
- 1. Ke1xRf1(Ke1) Rf2-f1+ -2.
 Kd1xBc2(Ke1) Bb1-c2+ -3. Ke2-d1
 Rf1-f2+ -4. Ke1-e2 Rf2-f1+ -5.
 Kf6xPg6(Ke1) Bf4-e3+ -6. Kf5-f6 g7-
 g6+ -7. d2-d3 Rd3-f3/Ba2-b1+ -8.
 c6xBd7(Pd2) Be8-d7+ -9. c5-c6 & 1.
 Kg4#

wK を g4 に動かして詰ますには bPh5 が邪魔なので、g7 を塞ぐために bPg6 を逆算して戻させる。e8 を塞ぐ bB を逆算できるように wP を 2 段目に戻すのだが、そのとき白にチェックがかかっているように予め bBc2 を逆算しておく。

Wenda: Similar decoys like in the

previous problem pretty arranged. The FD...3.Ke2-d1 Rf2-f1+ & fw. 1. Re1# was to exclude. Probably the problem is correct as well with the stipulation -9 AntiCirce (without the additions Cheylan & no FD). The try 3.Ke2-d1 Rf2-f1+ & fw. 1.Re1? K:e1! will be defeated in this case.

R264 Andreas Thoma (Germany)



-5 & S#1 (2+2)
 Proca Retractor
 AntiCirce Cheylan
 2 sols.

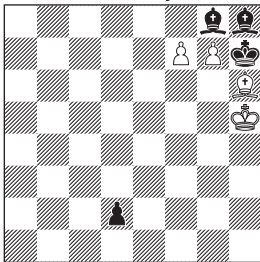
- 1. Sb1xPd2(Sg1) d3-d2+ -2.
 Kf5xQe4(Ke1) Kd8-e7+ -3.
 Se3xBg4(Sb1) Bh5-g4+ -4. Kg6-f5
 Bg4-h5+ -5. Kf7-g6 & 1. Ke8+ K~#
 -1. Ke1xRf1(Ke1) Rf2-f1+ -2.
 Kd1xQc2(Ke1) Kd8-e7+ -3.
 Se4xRd2(Sg1) Re2-d2+ -4. Ke1-d1
 Rd2-e2+ -5. Kf7xQe6 & 1. Ke8+ K~#

逆算可能な白の手が多いため難しいと思う。両解とも 2 つの bQ によるチェックを逆算するには bK が d8 に戻るしかない。最後に wK が e8 に行ってチェックすると、bK が逃げて bQ が利いて詰む。

Wenda: It's astonishing that the author could manage 2 different sequences of retro-moves with 4 pieces only. The

Cheylan type allows wK to enter e8.

R265 Andreas Thoma
(Germany)



-3 & #1 (4+4)

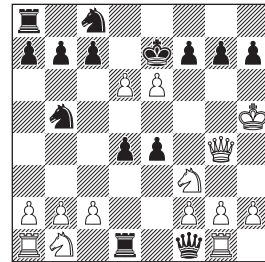
Proca Retractor
AntiCirce Cheylan
2 sols.

- 1. Kg5-h5 d3-d2 -2. Kf6-g5 d4-d3 -3. Ke7-f6 & 1. f8=S#
- 1. Bf4-h6 d3-d2 -2. Bh2-f4 d4-d3 -3. g6-g7 & 1. Be5#

wP が動かなければ黒は bP しか逆算できないので、チェックされた局面に戻さずとも黒の応手を限定できる。作意は wK を e8 に利かせて P を S に成る手順と、wB で h2 を塞いで P が bK に利かないように戻してから詰ます手順の 2 解となる。

Wenda: It was not easy to discover the w moves of the 2 nice solutions; however it's a pity that the black play has no strategic effect and is the same one in each solution. As far as I see the addition „type Cheylan “ could be canceled. I suppose the author has chosen this type just to get the problem tested by the program „Pacemaker “.

R266 Akira Uchida
C+ 内田 昭



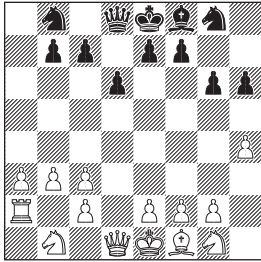
Proof Game 17.5 (14+14)

- 1. e3 e5 2. Ke2 Bc5 3. Kf3 Se7 4. Kg4 d5 5. Kh5 Be6 6. Bd3 Sc8 7. Be4 dxe4 8. Qg4 Qd3 9. Sf3 Qf1 10. d4 Ke7 11. d5 Rd8 12. dxe6 Rd1 13. Rg1 Bd4 14. exd4 Sc6 15. d5 Sd4 16. Be3 Sb5 17. Bd4 exd4 18. d6+

bK にチェックがかかっているため、最終手は c5xBd6+, d5-d6+, e5xBd6+ のいずれかである。白と黒の P が B を取ってすれ違っていること、bRh8 が d 筋を通っていることから、d, e 筋の P がクロスキャプチャーして d 筋を空けたことが分かる。手数を計算するとシングルステップした P は wP が 1 つだけであり、bP は両方ともダブルステップしているので最終手は d5-d6+ である。後半の手は黒の手が限られているので逆算しやすいと思う。前半の手順は wPd2 が動く前に bQf1 を指す必要があることに気づけば、あとは駒を動かす順番に気をつけて進めていけばよい。

作者：ポーンの擦れ違いが狙いです。

R267 Akira Uchida
C+ 内田 昭



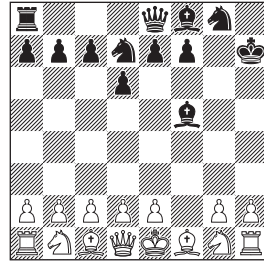
Proof Game 9.5 (14+12)

1. h4 d6 2. Rh3 Be6 3. Rg3 Bb3 4. Rg6 hxg6 5. axb3 Rh5 6. Rxa7 Rc5 7. Ra2 Rc3 8. dxc3 Ra3 9. Bh6 gxh6 10. bxa3

盤上に残っている駒で白5手+黒3手必要なことが分かるが、それ以外の駒の動きは見えにくい。c3は黒マスなので取られた駒はbRと分かる。bRa8がc3で取られたと仮定してみると、例えばbBc8がa2で取られた後wBc1がb2経由でbRh8を取ってからa7で取られ、bRa8がwRh1をc3で取った後に取られるという手順が考えられるが、これでは手数が合わない。作意手順ではc3で取られたのはbRh8であり、白のa, b-Pと黒のg, h-Pがそれぞれクロスキャプチャーしたことになる。

作者：ポーンのクロスが狙いです。a2ルークの配置に多少不満が残りますが、やむをえずというところでしょうか。

R268 Bernd Gräfrath
C+ (Germany)



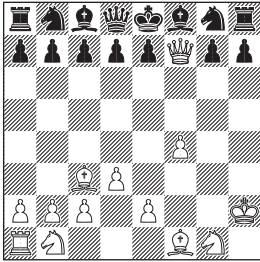
Proof Game 9.0 (15+13)
Growing Men

1. f3 d6 2. f4 Kd7 3. f5 Qe8 4. f6 Ke6 5. fxg7 Kf5 6. gxh8=Q Kg6 7. Qf6 Bf5 8. Qh4 Sd7 9. Qxh7 Kxh7

黒の手数を計算すると丁度9手となるので、盤上にない黒駒3つは動かずに取られたことが分かる。wPが黒駒を2つ取って斜めに進み、h8で成った後にbPh7を取ったと考えられる。成駒の動いた回数は奇数回であり、移動距離が $\sqrt{2}$ 以上であることから、Qに成って3回動いたことになる。

Author: The wPf2 moves forward in small steps, so that it can capture at g7 and h8. But after these "long" captures, it can no longer capture with the very short move h8xh7. So White is forced to promote to Queen, which then makes "growing" moves in order to capture at h7 (and being captured itself, realizing the Ceriani-Frolkin-theme). C+ by Jacobi v0.6.2.

R269 Bernd Gräfrath
C+ (Germany)



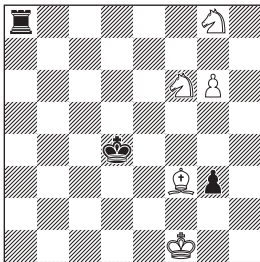
Proof Game 9.5 (13+15)
Growing Men

1. d3 f6 2. Bd2 f5 3. Bc3 f4 4. Qd2 f3 5. Qf4 fxg2 6. Qf7 gxh1=Q 7. f4 Qf3 8. Kf2 Qh5 9. Kg3 Qxh2 10. Kxh2.

黒の手数は奇数なので、bPf7 が動かずに取られたのではないことは明らかである。R268 と同様、盤上にない白駒は動かずにとられ、bP が h1 で Q に成って 3 度動いてから取られている。K が相手の Q と隣り合っているが、移動距離が減少してはならないルールのためにチェック放置とはならない。

Author: The wQf7 suggests a capture of the bPf7 at home; but it is quite clear that a bS could not capture all the missing white pieces. Furthermore, this version is a little longer.

R270 Paul Răican
(Romania)



-17 & =1 (5+3)
Proca Retractor
Circe Assassin

- 1. Ph7xRg8=S(Ra8, -wBa8) Rg7-g8+
- 2. Bb7-a8 Rg8-g7+ -3. Bc8-b7 Rg7-g8+ -4. Bd7-c8 Rg8-g7+ -5. Be8-d7 Rg7-g8+ -6. Bf7-e8 Rg8-g7+ -7. Bc4-f7 Ke5-d4+ -8. Bd5-c4 Kf5-e5+ (1st time this position) -9. Kg1-f1 Kf4-f5+ -10. Kf1-g1 Kf5- f4+ (2nd time) -11. Kg1-f1 Kf4-f5+ -12. Kf1-g1 Kg5-f4+ (avoids the draw by repetition) -13. Bg4-f3 Kh6-g5+ -14. Bh5-g4 Kg7-h6+ -15. Bf7-d5 Kh8-g7+ -16 .Be8-f7 Rg7-g8+ -17. Se4-f6 & 1.Sxg3(Pg7, -bRg7)=

wK が f1 にあるため、初手で wBa8 を逆算すると黒はチェックを戻さねばならない。白は白マスの wB に黒駒が利く形のチェックに逆算し続け、bK が wS に利いたら wK を g1 に戻す。黒は隅に戻らないように抵抗するが、同形三復ルールにより最終的に h8 に戻ることになる。ステイルメイトになるように bR を消すのだが、再生されないよう bP を取って置き換えている。

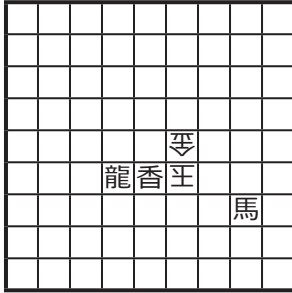
Author: First Assassin Proca Retractor ever composed with stalemate in the forward play! The only way to annihilate the bR is either by pinning it or by passive annihilation under bP. As the annihilation must occur in the forward play, white must first lure bK in the corner. This objective can be achieved through a sequence of consecutive preparatory maneuvers

☆本作は2018年に Julia's Fairies No.1309 として発表済みの作品であったことが発覚しました。謹んでお詫び申し上げます。

I apologise that R270 was already published in 2018 as Julia's Fairies No. 1309.

U269 DEGUCHI Nobuo

出口信男

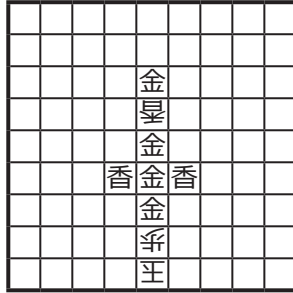


▲ なし

協力詰 5 手

U270 DEGUCHI Nobuo

出口信男

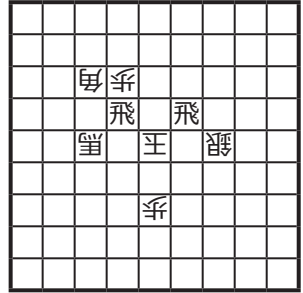


▲ なし

協力詰 15 手

U271 DEGUCHI Nobuo

出口信男



▲ なし

協力詰 7 手 (5 解)

U272 Umayabara Go

馬屋原剛

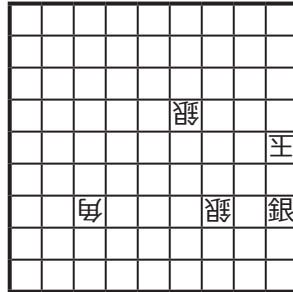


▲ なし ▼ なし

ブルーゲーム 13 手

U273

Dolores von Nierenstein

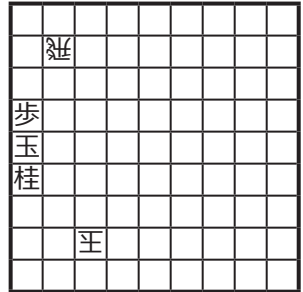


▲ なし

協力詰 5 手
透明駒 4+2

U274 UEDA Yoshikazu

上田吉一



▲ Nr ▼ Nr + 残り全部

協力自玉詰 6 手
b)78 玉→29 玉
c)78 玉→51 玉
Nr = Nightrider

Shogi

Shogi Editor

AIBA Takehiro (會場健大)

Judge 2018-2020

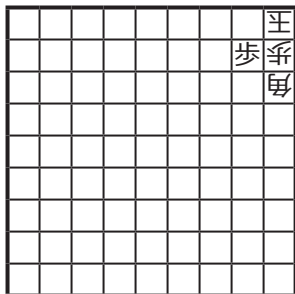
SUDO Daisuke (須藤大輔)

☆だんだんルールについていけなくなってきた
…との評をいただきましたので、今回は協力詰
多めでお届けします。

Issue 86 (U260-264)

U260 KOUSAKA Ken

高坂 研



▲ 飛角

点鏡協力詰 3手

31 飛、79 角成、88 角迄 3手。

☆ 55 を中心とした点対称の位置にある駒どうしの利きが入り替わるこのルール。Twitter を中心に流行を見せた。

☆たとえば初手から 21 飛などは、89 に銀などを打って利きを消してしまう手があるために詰んでいない。31 飛と限定で打つのがポイントで、これは玉方の 79 角成の手を呼び込むため。それを待って 88 角と打てば、同馬は 31 飛の利きが復活してしまうため詰みとなる。21 玉に備えて 79 角成の成が限定になっているのも当然ながらうまい。

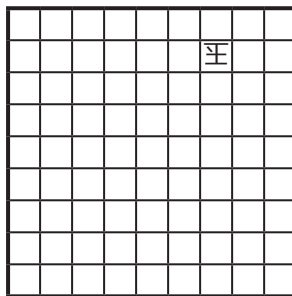
及川：79 角成を先に決めておくのがポイント。

星野：88 角に間駒がきかない！

九尾：2 手目の成限定がうまいところ。

U261 KOUSAKA Ken

高坂 研



▲ 金銀柱

点鏡協力詰 5手

43 金、67 歩、33 銀、43 金、
55 桂迄 5手。

☆ 55 を中心に入れ替わるということは、55 の駒は絶対に入れ替わらないということでもある。それを活かしたのがこの作品。43 金と肩からかける王手に対し、前にしか効かない駒を 67 に打てば王手を外せる。ここで歩打が限定になっているのが詰上りを見越した地味な好手で、33 銀に 43 玉と進んだ局面で今度は玉が歩になっているのである。この玉の移動範囲を 33 銀一枚でカバーするために歩が限定だったというわけ。

☆そうしておいて、55 の特性を活かした桂吊るしで詰み。新しいルールと思うが、ルールの急所を見抜いていち早く図化する目のつけどころがすばらしい。

及川：性能変化系ルールの基本「駒の性能を弱める」は点鏡でも有効。また、55 地点は聖域であることも分かる。

星野：歩は絶妙。持ち駒飛角桂でもいけそう？

九尾：個人的には今月最難問。中央を利用することは分かっても、打つなら金と思い込んでしまいました。

- 8 = 32、75 桂、○ 8 = 32、84 歩、
- 9 = 36、84 桂、○ 9 = 36、22 玉、
- 83 桂成、13 玉、● 10 = 40、93 成桂、
- 10 = 40、22 玉、94 成桂、13 玉、
- 10 = 40、95 成桂、○ 10 = 40、22 玉、
- 85 成桂、13 王、● 10 = 40、75 成桂、
- 10 = 40、22 玉、65 成桂、13 玉、
- 10 = 40、55 成桂、○ 10 = 40、22 玉、
- 45 成桂、13 玉、● 10 = 40、35 成桂、
- 10 = 40、22 玉、14 歩、33 玉、
- 34 成桂、22 玉、13 歩成、同玉、
- 9 = 36、16 香、14 香迄 604 手。

☆将棋におけるセルフメイト。ただし、王手愛、という出口氏命名のルールがくっついており、王手がかけられるときはかけなくてはならない。もともと、詰将棋に慣れた解者にとってはむしろ王手をかけられないときはかけなくてもよいという説明のほうがしっくりきそう。

☆とにかく、持駒に歩がある間はお互い王手をかけられてしまうので、打って捨てる趣向部分が成立している。歩が切れた一瞬について攻方はキーを解決していくし、また玉方はそれを遅らせようとするのが全体の構造。攻方玉を詰めるためには玉方が香を入手する必要があり、そのためには 36 香と 33 香の連結を外せばよい。そのために 76 の桂を成桂にしてはるばる 35 まで運ぶというのがストーリーである。最後 14 歩を禁手にするための 16 香もおしゃれなフィニッシュ。

☆残念ながら解答者が多くなかったが、巧みに構成されている好作と感じた。こういう作品が作れるのであれば、王手をかけなくてもよい詰将棋がもっとあっていいような気がする。九尾：成桂の動きに気付いて一気に解決。攻方が 19 歩と打てば早く詰むかと思いましたが、うまくいきませんね。

Fairy

Continued from p.39

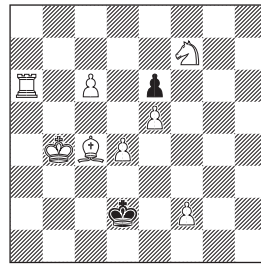
Author: Ideal stalemate.

Sunouchi: K&P on the left are comparable to R&B.

Crisan: Miniature with two stalemates in two different corners.

F1019 Ľuboš Kekely (Slovakia)

C+



SH=20

(8+2)

- 1.Ke1 2.Kxf2 3.Ke3 4.Kxd4 5.Ke4 6.Kf5
- 7.Kg6 8.Kxf7 and back 9.Kg6 10.Kf5
- 11.Kxe5 12.Kd4 switchback 13.e5 14.e4
- 15.e3 16.e2 17.e1=R 18.Re6 19.Rxc6
- 20.Re6 switchback Rxe6=

Editor: wPf5 should be on e5. Many apologies to the composer and the solvers. Author: Meredith. Walk of black king. Switchbacks. Minor promotion. Clearing of the line. Ideal central stalemate.

Crisan: Twenty shades of black with funny switchback moments and a tricky final position.

Congratulations to Seiichiro for the impressive solving performance and many thanks to Kankuh, Akira and Katsuhisa for sending the correct solutions and pertinent comments. This wonderful set of originals will stick long in the memory with its many outstanding compositions – please enjoy them thoroughly again and again!

Problem Paradise

Informal Tourney Award

Fairies 2016

Judge: Kjell Widlert

There were 63 entries by 20 composers: PP73 F744-F761, PP74 F762-F776, PP75 F777-F788, PP76 F789-F806

As F781 turned out to be published before, I had 62 problems to judge.

The entries are of very different types and levels of ambition. I was much helped by the PP habit of republishing diagrams together with the solutions, and also by the enthusiastic comments from your editor and the solvers. Despite that, this tourney has given me many grey (or rather white) hairs, for there were so many original and well-constructed problems that I felt needed to be commended in the award – but I must limit the number of distinctions. First, a few words on some entries that did not make it:

F748 (Argirakopoulos) $\frac{3}{4}$ of a Babson is a good achievement, but it pales beside the same composer's similar full Babson in BackToBack, F730 in PP 2015. FaceToFace doesn't allow a full Babson in this manner (a promoted nR cannot reach a square below the bK in one move), so the composer did the best he could.

F770 (Luce) Nice mirror mate with two

pins after critical moves. It would have been better to have both pinned pieces appear by promotion, and surprisingly it turns out this is possible with only minor changes: Bd6>a1 Ph7>a7 -Bh8 +bPa2 +bPh4, h=5 1.g1=R Be5 2.a1=B Bh2 3.Rg3 Rh6 4.Bf6 a8=Q 5.Kd6 Qe8=. That version would have had a place in the award.

F773 (Thoma) The same two mates were done by Gandev in a s#5 Max Circe over 30 years ago (WinChloe #81281).

F788 (Luce) Four self-blocking promotions in a sh# ABC is far from the record, but the detour 2.Be5! 15.Bf4! is very nice and would have earned the problem a distinction in a weaker tourney.

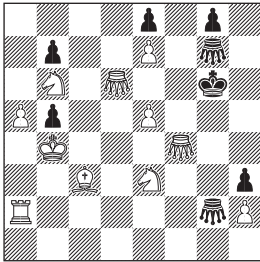
F795 (Thoma) Nice Circe mates with a locust after promotions. But the mates would have been models if the composer hadn't had the unlucky idea of placing the wK near the bK for no good reason. The composer has accepted my proposal to move the wK to a5 (it could also have been removed completely).

F796 (Thoma) AUW in AntiCirce with analogous solutions, but the zero-position is a real weakness. When trying to get rid of it I had to add 7 pieces, and that hardly makes the problem better.

And now the winners:

1st Prize

F744 Tadashi Wakashima
C+ (Japan)



#2vvvv(*) (11+8)
Annan Chess
Grasshoppers 2+2

Set: 1...Kg1/Kc6 2.Ra1/Rc2#

Try: 1.Rc2? zz 1...Kg1/Ga8 2.Rc1/Bd3#
but 1...Kb1!

Try: 1.Rd2? zz 1...Kg1/Ga8 2.Rd1/Rd5#
but 1...Gc2!

Try: 1.Re2? zz 1...Kg1/Ga8 2.Re1/Se4#
but 1...Gd2+!

Try: 1.Ba1? zz 1...Kg1/Ga8 2.Rb1/Rd5#
but 1...Kc6!

Key: 1.Sc2! zz (The square b1 is
guarded by Bc3.)

1...Kg1 2.Bxb5# (2.Ra1+? Ka7!) 1...Ga8
2.Be4# 1...Kc6 2.Bd5#

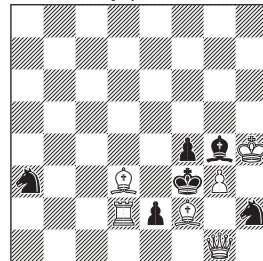
The first problem of the year is also the best. It is a very rich two-mover with a cyclic shift of functions as its central theme: wB gives B power to wR (1.Ba1? with 2.Rb1# and 2.Rd5#), wR gives R power to wS (1.Re2? with 2.Se4#), and wS gives S power to wB (1.Sc2! with 2.Be4#, 2.Bd5#, and 2.Bxb5#); all of the transformations and most of the mates using Annan effects. But that is by no means all: there are other changed mates in the thematic phases

and still more in the set-play and in two more tries! All in all there are 6 different mates for Kg6-g1 (but most of them concurrent mates on the first rank), 4 or 5 different mates for Ga8 (depending on whether you count Rd2-d5# and Ra2-d5# as different mates or not), and 2 different mates for Kg6-c6.

The rich contents compensate for some weaknesses: The thematic cycle is made less clear by the presence of a similar but out-of-the cycle try (1.Rc2), and the wR is completely unused in the correct solution. Also, the wGf4 is only used as a cookstopper against 1.Sed5 Ga8 2.Sf4# and 1.Rf2 Ga8 2.Rf6#. (Gd6 works only as a wP but is in fact a clever way of stopping the dual 1.Sc2 Kc6 2.Sd4#.)

2nd Prize

F789 Ayako Okaya
C+ (Japan)



#2 (6+6)
Eiffel

1.Bc5! (2.Qf2#)

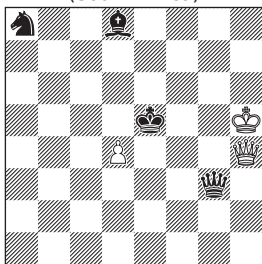
1...e1=Q/R/B/S 2.Qg2/Rf2/Qh1/Qe3#

This is a beautifully economical setting of AUW by a bP in an Eiffel #2. The theme has been done before (by Hubert Gockel, WinChloe 680673), but with 17

pieces instead of the 12 here. I leave it to the reader to find out how the four mates are separated, it is worth the trouble. Even the key is motivated by Eiffel (1.Ba7? Sb5!, 1.Bb6? Sc4!).

3rd Prize

F767 Peter Harris
C+ (South Africa)



H#2.5 3 Sols (3+4)

AntiAndernach
Chameleon Chess
Transmuted Kings
Lortap

1...d5=bP 2.Qa3=wS Kg6 3.Be7=wR
Qc4=bS#

1...Qf4=bS+ 2.Sb6=wB Bxd8=R
3.Sd3=wB Ra8=bQ#

1...Kh6 2.Be7=wR Kh7 3.Sc7=wB
Rg7=bQ#

Only Peter Harris in all the world composes in this style; it wouldn't have been necessary to put his name over the diagram. The three solutions are related but not analogous, and they are all quite subtle and use the fairy conditions heavily. To understand the problem you must consider the reason for each move, which is an exciting logical adventure. I will explain the main points here.

The combination of fairy conditions is not random, but has a deeper

significance. AntiAndernach means that White cannot mate in the normal way, as the white piece that makes the mating move turns black (except when capturing, which requires black material that isn't available quickly enough). Lortap comes to the rescue: White can mate by unobserving a white piece that thereby checks (and mates) the bK. But wait – the moving white piece turns black, and Black can move it back, turning white and restoring the observation, cancelling the check. Now Chameleon Chess comes to the rescue: the moving white piece also transforms, so that Black (hopefully) can't undo the mating move. The fourth condition, Transmuting Kings, is not fundamental to the logic but makes the mating pictures possible – but also has the side effect of enabling the bK to escape the mate by capturing the checking white piece (which of course is not guarded), so the play must also stop this by arranging things so that the bK is observed by Black in the mate (when Lortap prohibits the capture).

In the first solution (1...d5=bP), 2...Kg6 guards f5-g5-h5 (not 2...Kg4? closing h4-c4); 3.Be7=wR produces the mating piece (observed by Qh4); 3...Qc4=bS# unobserves Re7 and observes Ke5 (not 3...Qg4=bS+? 4.Sf6=wB reobserving Re7, legal because of observation from Kg6); the subtle 2.Qa3=wS! stops a later 4.Sa3=wB reobserving Re7 (4.Sd6=wB?? is a self-check, 4.Sxa3=bB? doesn't observe Re7).

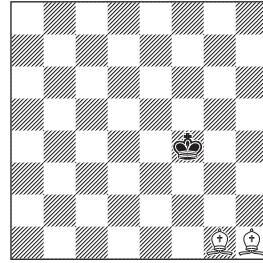
The second solution (1...Qf4=bS+)

does the expected by using wPd4 as the mating piece. This requires a guard of the bK flight e4, which is produced by 1...Qf4=bS+ (no self-check as Sf4 is observed) 3.Sd3=wB. 2.Sb6=wB parries the intermediate check by the unobserved Pd4; 2...Bxd8=wR changes the observation as Bb6 can't mate (the resulting bR can always reobserve Pd4 by producing a wQ); and finally, 3...Ra8=bQ!# is a very subtle hideaway: any move by the wR checks by unobservation of Pd4, but all other moves fail (3...Rb8=bQ+? 4.Qb3=wS! etc, 3...Rc8=bQ+? 4.Qc2=wS! etc, 3...Re8=bQ?? or 3...Rh8=bQ?? self-check, 3...Rf8=bQ+? 4.Qf5=wS!, 3...Rg8=bQ+? 4.Qe6=wS! etc, 3...Rd7,d6,d5=bQ+? 4.Qxd4!), whereas 3...Ra8=bQ# 4.Qc6=wS?? or 4.Qf3=wS?? are both self-checks. bQg3 observes the bK in the mate.

In the third solution (1...Kh6), the first move unobserves Qh4 so it will guard f6 in the mate; 2.Be7=wR creates an observer for the mating piece that appears by 3.Sc7=wB; 2...Kh7 is a tempo move (not 2...Kh5? that reobserves Qh4, and not 2...d5=bP? That allows 4.Ka1 etc); 3...Rg7=bQ# is a hideaway mates by unobserving wBc7 (no self-check because of observation from Qg3; not 3...Rd7,f7=bQ?? self-check, or 3...Re8=bQ? 4.Qa8=wS! etc, or 3...Re6=bQ? 4.Qa6=wS! etc, both with reobservation of Bc7).

1st HM

F749 Peter Harris
C+ (South Africa)



H#2.5 (2+1)

Chameleon Circe
Transmuted Kings

b) +Chameleon Chess c) +Einstein

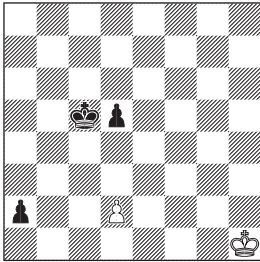
- a) 1...Bh2+ 2.Kxh2[+wRa1] Ra2+ 3.Kxa2[+wQd1] Bd5#
- b) 1...Bf2=R+ 2.Kxf2[+wQd1] Be4=R 3.Kg2 Qe1=S#
- c) 1...Bf3=S 2.Kxf3[+wBf1] Bd4=S+ 3.Kg1 Bh3=S#

In contrast to F767 above, some other composer might have produced this harmonious work. Most of the play is analogous, starting with an active sacrifice. b) and c) end with ideal mates (part c) even has a Circe mate, stopping 4.Kxh3??); unfortunately, b3 is guarded twice in a) so it isn't even a model mate. But apart from this, everything is wonderfully economical and beautiful. Even the fairy conditions fit well together: in Chameleon Circe a captured piece is transformed upwards in the chain SBRQ, in Chameleon Chess, a moving piece is transformed upwards, and in Einstein Chess, a moving but non-capturing piece is transformed downwards. – The set-play in c) found

by one solver does not improve the problem much: it doesn't use the Chameleon Circe condition.

2nd HM

F806 Sébastien Luce
Henry Tanner
C+ (France & Finland)



SH#18 2 Sols (2+3)
Alphabetical Chess
Equipollents Circe

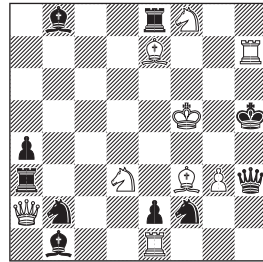
1.a1=B 2.Bd4 3.Kc4 4.Kd3 5.Ke2 6.Bf2
7.d4 8.d3 9.Ke1 10.Kxd2(c3) 11.Ke1
12.d2 13.d1=Q 14.Qc1 15.Qxc3(c5)
16.Qxc5(c7) 17.Qb6 18.Qxc7(Qd8)
Qd1#

1.a1=S 2.Sc2 3.Se3 4.Kd4 5.Ke4 6.d4
7.d3 8.Sf1 9.Kf3 10.Sxd2(b3) 11.Sf1
12.d2 13.d1=Q 14.Qb1 15.Qxb3(b5)
16.Qb2 17.Qxb5(Qb8) 18.Qe2 Qf4#

Two distinct fast excelsiors of Pd2 (d2-c3-c5-c7-d8 and d2-b3-b5-b8, respectively), starting with B and S promotions, with black and white Q promotions in the play, and ending with model mates. Like editor VC, I am amazed that two equally long (and they are quite long) solutions can exist in this one position, with only the four moves d5-d1 repeating.

3rd HM

F763 Hubert Gockel
C+ (Germany)



#2 (9+10)
Functionary Chess

1.Ke6! [2.Sxb2#] double mate by wBf3 and wRh7

1...Bxa2 2.Sc5# single mate by wBf3 (2...Rxf3??)

1...Rxa2 2.Sc1# single mate by wRh7 (2...Bxh7??)

1...Sg4 2.Sf4# double mate; no check by bQ!

1...Sbxd3/Sfxd3/Se4 2.g4#

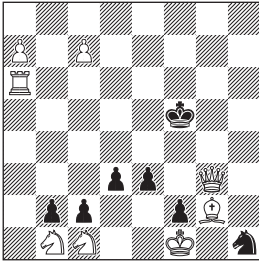
The threat is a sort of anti-Nowotny, opening two black observation lines simultaneously in order to give a double-check mate (avoiding 2.Sd~+? Sbd3!). When Black defends by leaving one of the thematic lines (1...Rxa2 or Bxa2), the other thematical black piece and also Sb2 are unobserved, so Sd3 can mate by closing the remaining observation line towards the other thematical black piece, leaving it unable to defend the single check from Rh7 or Bf3 by capturing the checking piece.

The two by-variations 1...Sg4 and 1...Sbxd3 (or Sfxd3,Se4) are specific and excellent. One might regret that Re1 has the single function of observing

Bb1, but this observation is part of the thematic complex. Its counterpart Be7 is well used to guard g5+h4 in addition to observing Ra3.

4th HM

F791 Ayako Okaya
C+ (Japan)



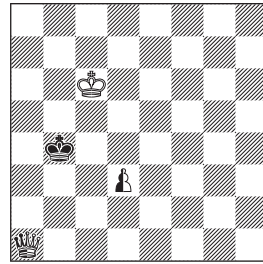
S#2 (8+7)
Eiffel

1.a8=B! (2.Bae4+ Sxg3#)
1...cxb1=S 2.c8=Q+ bxc1=R#

An original setting of AUW in the four single moves of a s#2, with all promotions Eiffel-motivated. White has two flights on e1+g1 and faces the threat of 1...d2 giving a third, so both Sxg3# and bxc1R# are expected mates. At the cost of one piece more, the flights e1+g1 could have been avoided: -Qg3, +wRh4, Sc1>f7, +wBc1. I find that setting slightly better.

5th HM

F761 Eric Huber
C+ (Romania)



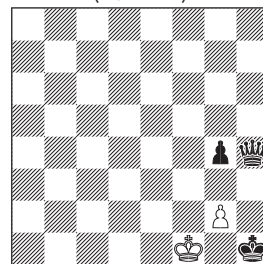
Series-HS#16 (1+1+2)
Circe AntiCirce
Argentinian Chess
Neutral Senora a1
Neutral Pawn d3

1.Kb3 2.Kc2 3.Kxd3[>Ke8][+nPd2]
4.d1=nSE 5.nSEf1 6.nSEg1 7.Kd8
8.nSEh1 9.nSEb7 10.nSEg2 11.nSEg3
12.nSEb7 13.nSEf3 14.nSEa3 15.nSEb7
16.nSEe4 & 1.Kd6 Kc8#

An original sequence of moves leading up to a specific zugzwang mate. A really good part is the pendulum play SEh1-b7-g2-b7-f3-b7-e4, second best is the manoeuvring on the first rank, and third best is the precise timing of Ke8-d8. One drawback is that Circe is very little used, actually only on the third move.

6th HM

F784 Eric Huber
C+ (Romania)



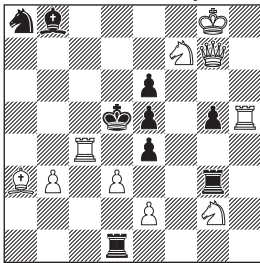
HS#3 2 Sols (2+3)
Parrain Circe

1.Ke2 Qf2+ 2.Kxf2 g3[+bQf1]+ 3.Kxf1
Kh2[+bQf2]#
1.g3 Qh3+ 2.Kf2 Qxg3+ 3.Kxg3[+wPh4]
Kg1[+bQf3]#

A perfect five-piece problem (Tanagra), ending with mates by different bK moves away from the corner, with two Parrain Circe rebirths and one tempo move in each solution. The question “how on Earth can we force the bQ to mate?” is answered by removing it by capture, and then having it reappear by rebirth after a black zugzwang move.

7th HM

Eugene Rosner
Hubert Gockel
F764
C+ (US & Germany)



#2vv (10+9)
Kamikaze

1.S~? [2.Qb7(A)#]
1...Sc7 2.Qd7#
1...Bc7!
1.Sxg5? [2.Sf4(B)#]
1...Rg4/Rg5 2.Se3#
1...Rxc2/Rf3 2.Qb7#
1...Rf1!
1.Sxe5! [2.Qd4(C)#]
1...Be5 2.Qb7(A)#
1...Ba7 2.Sf4(B)#
1...Rgxd3 2.Se3# transferred

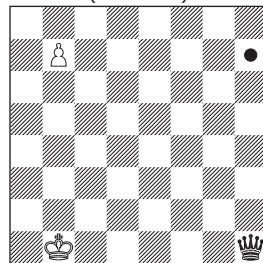
1...exd3 2.e4#
1...e5 2.Qf7#

This shows the complex mechanism of tertiary threat correction: 1.Sf~? opens the seventh rank to threaten Qb7#; 1.Sxg5? repeats the same effect but carries another threat (due to the pin of Qg7 plus the elimination of both bPs guarding f4); 1.Sxe5! repeats both effects but carries yet another threat (due to the unblock of e5 and the opening of b8-f4 plus the opening of g7-d4). The theme is shown in complete form, meaning that all threats of earlier phases return as mates after black defences – unfortunately, only one of those defences (1.Sxg5? Rxc2) uses Kamikaze. The halfpin on the fifth rank, transformed into pins by white (rather than black) moves, is the central technical trick of this original setting of the theme.

Commendations (in order of appearance)

Comm

F746 Paul Răican
C+ (Romania)



S#5 (2+1)
a) 2 Sols b) +bPg7 c) +bPa7
Maximummer
Imitator h7

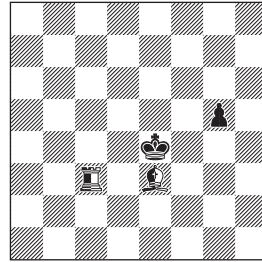
- a) 1.b8[Ih8]=S! Qc1[Ic8] 2.Sd7[IE7] Qf1[Ih7] 3.Ka1[Ig7] Qd1[IE7] 4.Sf6[Ig6] Qb3[IE8] 5.Sh5[Ig7] Qb1[Ig5]#
- 1.b8[Ih8]=R! Qc1[Ic8] 2.Rf8[Ig8] Qd1[Ih8] 3.Rf6[Ih6] Qb3[Ih8] 4.Rf1[Ih3] Qb8[Ih8] 5.Ka1[IE8] Qb1[IE1]#
- b) 1.b8[Ih8]=B! Qc1[Ic8] 2.Bf4[Ig4] Qa3[IE6] 3.Bh6[Ig8] g5[Ig6] 4.Kb2[Ig7] Qb4[Ih8] 5.Ka2[Ig8] Qb2[Ig6]#
- c) 1.b8[Ih8]=Q! Qc1[Ic8] 2.Qe5[Ih5] Qc4[Ih8] 3.Ka1[IE8] Qf1[Ih5] 4.Qe4[Ih4] Qb5[Ih8] 5.Qh1[Ig5] Qb1[Ig1]#

An imitator AUW with a picturesque diagram position (the corners of a 7x7 square) and excellent twinning, leaving all thematic pieces in place - if we forget the imbalance of having two solutions in position a) but not in the other parts. Like most imitator problems, there is very little strategy, making the problem almost impossible for humans to solve. The most interesting parts are the differentiation of the twins and of the QRB promotions: a) 1.b8=Q? ... 6.Qb5[Ja5]!, b) 1.b8=Q? ... 6.Qb6[Ja6]!, 1.b8R? 2...Qd1??, c) Pa7 stops 6.Qb7[Ja7]!, 1.b8=R? 2...Qd1??

Silvio Baier's 2007 forerunner mentioned in the solution (WinChloe #413660) is different, moving the imitator in all twins.

Comm

F750 Sébastien Luce
C+ (France)



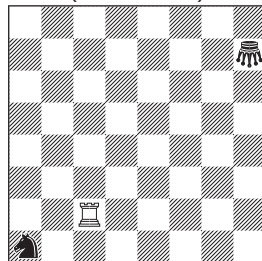
H#3.5 2 Sols (0+2+2)
Take&Make Circe
Neutral R,B

- 1...nBf4 2.Kxf4 → b8[+nBc1]
nRxc1 → f4[+nBf8] 3.gxf4 → a4[+nRa1]
nRxa4 → a3[+pPa7] 4.Ka8
nBxa3 → f3[+nRh8]#
- 1...nBd4 2.Kxd4 → h8[+nBc1] nBf4
3.gxf4 → h6[+nBc1] nBxh6 → h5[+bPh7]
4.nRf3 nBxf3 → c3[+nRa8]#

An exact chameleon echo in two corners, using both fairy conditions very well: there are 9 captures in all in the two solutions, and that's where the T&M and Circe magic happens.

Comm

F756 Peter Harris
C+ (South Africa)



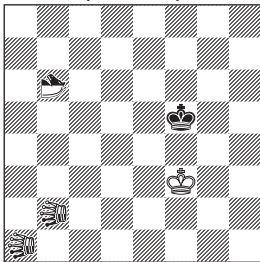
HS#3 b) bGh7→g8 (1+2)
Antircirce
Sentinelles Pion advers
Royal Rook a2, Royal Knight a1
Grasshopper h7

- a) 1.rRc4[+bPc2] c1=S 2.rRb4[+bPc4]
c3 3.rRb1[+bPb4]+ rSc2#
- b) 1.rRg2[+bPc2] c1=B 2.rRc2[+bPg2]
Ba3 3.rRa2[+bPc2]+ rSb3#

There's a clear idea behind both solutions: the rR will check the rS on b1/a2, forcing the rS to escape to c2/b3, giving mate when the bG is on h7/g8. All three sentinels that the rR leaves behind when moving are used to incarcerate the rR, in two cases after promotions, in three cases with the help of Antircirce – which explains the strange move to g2 (aiming to put a guard on h1). The mating pictures are not simply reflected despite the symmetric main idea; this is a good thing here, where unity is provided by the identical general strategy. (The problem uses Antircirce Calvet, not Cheylan, otherwise rRb1 would not even be in check from Gh7.)

Comm

F757 Vlaicu Crişan
Eric Huber
C+ (Romania)



HS#3.5 (1+1+3)
b) nROb6→a4 c) nLa1→a4
ParrainCirce Take&Make
Neutral Rose b6
Neutral Locusts a1, b2

- a) 1... Kg6 2.nLb2xb6→d2 Kf7[+nROa7]

- 3.Ke4 Ke6 4.nLa1xa7 → e8+
Kf6[+nROb7]#

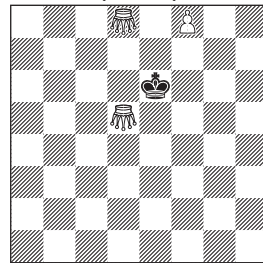
- b) 1... nLa2xa4 → d2 2.Kg3[+nROb4]
nLd2xb4 → e1+ 3.Kf3[+nROa4] nROb6
4.nLb2xb6 → f7+ Kg5[+nROc6]#

- c) 1... nLb2xb6 → b3+ 2.Kf2[+nROb5]+
nLb3xb5 → d1 3.Ke3[+nROa6] Ke5
4.nLa4xa6 → e7+ Kf5[+nROb6]#

A problem like this, with a triple selfmate echo and only five pieces, would normally be placed much higher. But the matrix has an inherent weakness in the economy. The ending is a double-check mate, which is quite normal with neutral pieces, but here the check from the nRO is in fact superfluous: the check from the nL suffices for mate, as it can't move away (the nRO itself isn't superfluous, as it guards a diagonal flight-square of the wK, only its check is). I find this to be disturbing.

Comm

F759 Sébastien Luce
C+ (France)



Ser-#8 2 Sols (3+1)
Annan Chess
Grasshopper 2+0

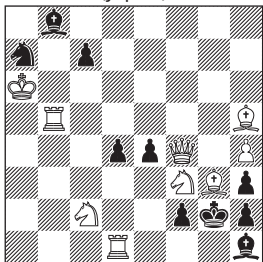
- 1.Gd5-f7 2.f8-f6 3.Gf7-f8 4.Gf8-f5
5.Gf5-d7 6.f6-f7 7.f7-f8=Q 8.Qf8-d6#
1.Gd8-g8 2.Gg8-e8 3.Gd5-f7 4.f8-d8=Q

5.Ge8-c8 6.Gc8-f5 7.Gf5-f8 8.Qd8-f6#

Mirrored echo-mates after amusing play by the grasshoppers and, especially, by the white pawn. It is all a kind of bluff by the composer: a wP cannot really stand on f8, even in Annan Chess it must promote when it gets there. But the wP is there because the composer put it there – everything is allowed in fairy chess! So the main strategy of the solutions is to let the normally immobile wP make a grasshopper move from f8 to reach the eighth rank a second time, this time with promotion! In one solution it first goes down from f8 and then goes back up to f8, in the other it makes a sidestep to d8. The mating positions use Annan again, by making one G act as a second Q (the other G is an “orthodox” guard of the wQ).

Comm

F762 Ayako Okaya
C+ (Japan)



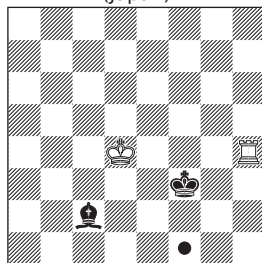
#2 (9+10)
Disparate

- 1.Rg5! [2.Bxh2#]
- 1...f1=Q+ 2.Qd2#
- 1...f1=R 2.Rd2#
- 1...f1=B+ 2.Be1#
- 1...f1=S 2.Sce1#

Probably the first #2 Disparate with black AUW; Petkov has used neutral Ps to show AUW (even doubled!) in Disparate (WinChloe #489692 and #489160), but the logic is simpler then: the promoted nP can mate directly as Disparate prevents Black from moving it away. Here, White can and must mate with another piece of the same type as the promoted P, simultaneously defending checks on the wK and stopping other black defences (simpler logic than in the same composer's 2nd Prize above). It is a pity that the f1S variation is non-Disparate, but the check-provoking key is a plus.

Comm

F765 Atsuo Hara
C+ (Japan)



H#2 2 Sols (2+2)

Circe
Imitator f1

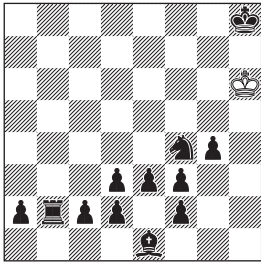
- 1.Bd3(Ig2) Re4(Id2) 2.Kxe4(Rh1)(Ic3)+ Rf1(Ia3)#
- 1.Bb3(Ie2) Rf4(Ic2)+ 2.Kxf4(Ra1)(Ic3)+ Rf1(Ih3)#

In contrast to many other imitator problems, it is possible to see some common strategy in the two solutions here: the bB makes a sidestep so that

the imitator will end up on a border square (1.Bd3 also blocks d3 so that Kxe4 will be legal despite wKd4); the wR makes an active sacrifice but is reborn in a corner; the wR mates on f1 – once as a guarding piece, once as the mating piece.

Comm

F771 Ya'aqov Mintz
C+ (Israel)



H=11 (1+12)

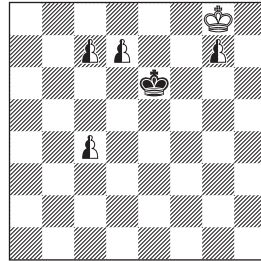
1.c1=B Kg5 2.Kg7 Kxf4 3.Kf6 Kxg4
4.Ke5 Kxf3 5.f1=R+ Kxe3 6.d1=S+
Kxd3 7.Re2 Kxe2 8.Kd4 Kxf1 9.Kc3 Kxe1
10.Kb2 Kxd1 11.Ka1 Kxc1=

A Rex Solus helpstalemate with no less than three different Schnoebelen promotions – so three promoting Ps are captured without ever moving again. This implies that the wK must pass over two squares situated at R/B/S distances from the promotion square, in order to force a unique promotion. This is easy to set for one promoting P, but to do it three times in sequence is a real challenge which merits a commendation. Later the same year, the composer published in Probleemblad a version of this problem, with an additional (non-Schnoebelen) bQ promotion to complete

the AUW, but it was cooked. Oganessian & Caillaud have set the same theme as F771 more economically in StrateGems 2018 (8 moves, 1+11 pieces, WinChloe #693520), but as it appeared two years later it is no anticipation.

Comm

F774 Ayako Okaya
C+ (Japan)



Ser-#5 (1+1+4)

Circe
Transmuted Kings
4 Neutral Pawns

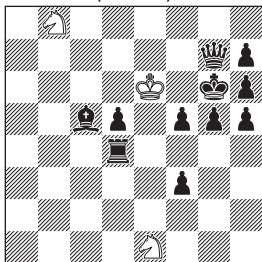
1.d8=nB 2.c8=nR 3.nRxc4[+nPc7]
4.cxd8=nQ[+nBf8] 5.gxf8=nS#

An AUW in five series moves, so only one of them (nRxc4) is unthematical. The technical tricks to achieve a unique sequence of moves are well-known, but the mating position with transmuted kings makes this original. Circe is used three times, in two real captures and one virtual (5...Kxd8[nQd1]??), and the Transmuting Kings condition is used intensively as well, in relation to both kings: to stop 5...Ke5,Kf5; to stop 5...nQxf8??; and to stop 5...nS~??

Comm**F778**

Pierre Tritten

C+ (France)



h#2 2 Sols (3+11)

Take&Make

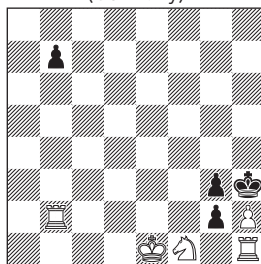
«L'Accroche-cœur»,
dédié à Catherine Girard1.Rb4 Sd3 2.Rxb8 → d7 Sxc5 → f8#
(3.Dxf8??)1.Bb4 Sc6 2.Bxe1 → g2 Sxd4 → h4#
(3.gxh4??)

A Zilahi in Take&Make is nothing new, there are more economical examples, and the reciprocal captures of Rd4/Sb8 and Bc5/Se1 are not so special. What makes this problem stand out is the strategic reason for the Zilahi captures: they are played solely in order to block a "flight square" of the mating wS, so that Black cannot defend by 3.Qxf8?? or 3.gxh4?? – there is no square available for the "make" part of the move! Hopefully this is an original combination.

Comm**F780**

Andreas Thoma

C+ (Germany)



H#5.5 (set) (5+4)

DoubleMaximummer

(*) 2.b5 Rxc2 3.Kxc2 Se3+ 4.Kh3 0-0
5.gxh2+ Kf2 6.h1=S+ Rxh1#
1...Rxb7 2.gxf1=S Rb1 3.Sxh2 Rb8
4.Kg2 Rb1 5.Sf3+ Ke2 6.Sg1+ Rbxg1#

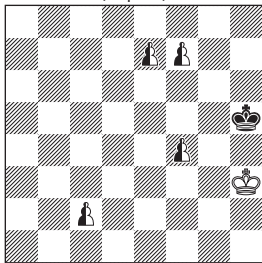
This differs from many other double maximummers by the white-to-play form – so there is a set-play, which can't be retained as the solution. The two lines of play are not analogous, but have some features on common so there is sufficient unity: Black promotes to a S, which ends by checking the wK so White can mate by a non-maximum move (in the solution, the bS has other functions too). The set-play necessarily starts 2.b5 Rxc2, but at least at that point Black has a choice of three moves; in the solution, White has a choice of two moves to start with – so the play is not as automatic as sometimes happens in double maximummers.

Comm**F786**

Ayako Okaya

C+

(Japan)



SS#7

(1+1+4)

Vertical Mirror Circe

4 Neutral Pawns

1.f8=nQ 2.nQxf4[+nPc7] 3.c8=nR
 4.nRxc2[+nPf7] 5.f8=nS 6.nSd7
 7.e8=nB+ nBxd7[+nSg1]#

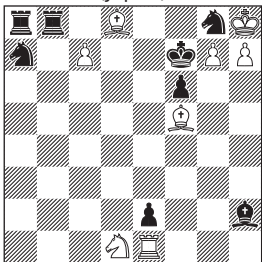
A good series s# showing AUW with the minimal material. The theme has been shown with Circe before, but this mate combination is only possible in Vertical Mirror Circe (it requires that a captured nS is reborn on a square of the opposite colour), which gives the problem some originality. The fairy condition is also used twice in the play leading up to the mate.

Comm**F790**

Ayako Okaya

C+

(Japan)



#2

(8+8)

Eiffel

1.c8=S! (2.hxg8=Q#)

1...exd1=R 2.hxg8=B#

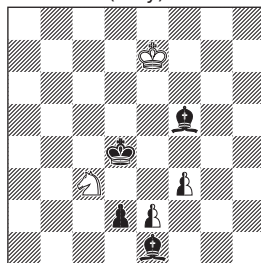
Similar in idea to the same composer's 4th HM (F791) above, this shows an AUW in four single moves of an Eiffel one-liner – key, threat, defence and mate. There are several interesting Eiffel effects: 1.hxg8=Q+? Rxd8!, 1.c8=S Sg8~??. 1.c8=S exd1R! 2.hxg8=Q+ Rxd8!, 1.c8=S Rxc8 2.hxg8=Q# (Rxd8??), 1.c8=Q? Sc6! So the motivation of the S promotion key (apart from cutting b8-d8, which any promotion would do) is to guard e7 against Sc6 paralysing d8. The reason this gets "only" a commendation is that the error of Black's thematical defence is orthodox: e1-e8 is opened so that a wBg8 can mate (I'm not implying that the theme could have been done better!).

Comm**F801**

Vito Rallo

C+

(Italy)



H#3.5 2 Sols

(2+4+2)

Einstein

Neutral Pawns e2, f3

1...Sxe2=B 2.d1 Bxd1=R+ 3.Ke5
 Rxe1=Q+ 4.Be4=S Qxe4#

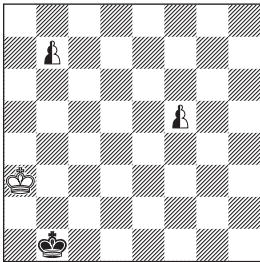
1...Kd6 2.Be4=S+ Sxe4=B 3.Bf2=S

Bxf3=R 4.Sd3=P Rxd3=Q#

Echo-mates at a distance of one diagonal step, in both solutions with the expected Einstein transformation S>B>R>Q but on different paths: c3-e2-d1-e1 and c3-e4-f3-d3, respectively. The neutrality of two Ps is not thematically used, but both must be neutral for the play to work – each is used as white (guarding the mating Q) in one solution, and as black (captured for an Einstein transformation) in the other. Only Bf4-e4=S is repeated, and only bPd2 is not used in both solutions, so the overall impression is quite harmonic.

Comm

F804 Andreas Thoma
C+ (Germany)



H#6.5 (1+1+2)
Diagram Circe Maximummer
Neutral Pawns b7, f5
b/c) nPb7→g7/e2

- a) 1...b8=nR+ 2.nRh8 f6 3.nRa8+ nRe8
4.nRe2 f7 5.nRe8 fxe8=nB[+nRb7]+
6.nRh7 nBc6 7.nBh1 nRxb1[+nBf5]#
- b) 1...g8=nQ 2.nQa8+ Kb3 3.nQg2 f6
4.nQa8 f7 5.nQg2 f8=nB 6.nQa8 nBg7
7.nBa1 nQxa1[+nBf5]#
- c) 1...Kb3 2.Kc1 Kc3 3.e1=nS f6 4.nSc2
f7 5.nSa1 f8=nQ 6.nQf2 Kd3 7.nQa7

nQxa1[+nSe2]#

Together with F802 by the same composer, this seems to be the first Circe Maximummer with this material and AUW+2 in three phases (there are many two-phase examples). This uses a less common Circe variety, leading to more unusual mates (although the composer already used the mate in part c) in Die Schwalbe 2013 (WinChloe #479272)) The mates are all by double check, giving a unity that makes me prefer this over the variety in F802. There is some uninteresting pendulum play in part b), but not in the other two parts.

Stockholm, September 2019
Kjell Widlert
FIDE International Judge

[From the Editor: Thank you, Kjell, for your very detailed and illuminating award. This will be finalized after usual three months.]

第 86 号解答成績

	D	E	H	S	F	R	U	計
Max	55	10	110	20	180	45	25	445
内田 昭	20		77.5		45			142.5
及川弘典							15	15
小畑 勉	25		22.5					47.5
九尾	40		55				15	110
小林看空			35		55			90
駒井信久			110	15			15	140
塩見亮		1	35					36
則内誠一郎	30	2	110		83		20	245
中嶋正和	34		25					59
原岡 望	20		6				5	31
星野健司	50		110	15			15	190
水野勝久	25		17.5		25			67.5
宮嶋亮一	25							25
Dinu-Ioan Nicula	50							50
Klaus Wenda						19		19

第 86 号の解答者は 15 名。

成績は、1 位が則内誠一郎さんで、245 点（55%）の好成績。

2 位は星野健司さんの 190 点（43%）で、以下内田昭さん（142.5 点）、駒井信久さん（140 点）と続きました。

今号では、E、H、F、コースに大量の新作が出題されています。1 題だけでも結構ですので、ぜひ解答をお寄せください。

第 85 号解答成績

	D	E	H	S	F	R	U	計
Max	55	25	95	15	135	40	20	385
内田 昭	15		61	5	35		5	121
及川弘典							15	15
小畑 勉	10		20	5				35
九尾	30		65				15	110
小林看空			95		35		10	140
駒井信久	25		95	12			15	147
齋藤光平			95				15	110
則内誠一郎	30		95	5	93		20	243
中嶋正和	25		20	15				60
原岡 望	10		2				15	27
星野健司	49		95	15				159
水野勝久	10		32.5	5	31			78.5
宮嶋亮一	20							20

本誌の古くからの愛読者であり、熱心な常連の解答者だった井上順一さんが、6月にお亡くなりになりました。本当に残念です。

第 85 号の解答者は 13 名と、少し減少しました。

成績は、1 位が則内誠一郎さんで、243 点 (63%) の好成绩。

2 位は星野健司さんの 159 点 (41%) で、以下駒井信久さん (147 点)、小林看空さん (140 点) と続きました。

ここでみなさまにお願い。E、F、R コースに、ぜひ解答をお寄せください。1 題だけでも結構です。

【訂正】

前号で発表の第 84 号解答成績に、小林看空さんの F コース 45 点が脱落していました。それに合わせて、合計点も 165 点になります。お詫びして訂正いたします。

【お詫び】

87 号で、68 ページに入るはずのこの解答成績が、印刷所のミスで、白紙になってしまい、読者の方々にご迷惑をおかけしたことをお詫びします。

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